

Checklist of Tasks

Tuesday, 29 October 2019 11:41 AM

Deadline: Monday

Paper Prototype Design:

- A complete set of engaging game mechanics
- A well-constructed level design (or levels depending on game)
- A complete ruleset for how to play the paper prototype
- All tokens required to play
- A list of required dice (if any)
- A Game Level Overview including mention of key narrative points within level

Game Design Document

- Game Name
- Description of the game's core concept
- The chosen narrative and gameplay genres
- The target audience explained in detail
- A description of the look and feel of the game, including artistic style / aesthetics
- Detailed descriptions of all characters present within the game. i. An original portrait of the character ii. A description of character's details including name, age, gender iii. A detailed description of the character's appearance, background & goals
- Detailed descriptions of the setting of the game including world, style and important lore
- Detailed description of the 3-act Structure and Heroes Journey within the game
- Detailed descriptions of all game mechanics present within the game
- Detailed level description for the prototyped level as well as where it fits within the overall game story
- Discussion of testing strategies undertaken, and balancing strategies implemented. i. Mention of ALL balancing strategies should be included
- Discussion of game difficulty with explicit mention of intrinsic skill vs time pressure taken into consideration i. Description of Absolute, Relative and Perceived difficulties

Critical Analysis

- A detailed discussion of character archetypes used
- A detailed discussion of narrative tropes used
- A detailed discussion of any clichés present
- A detailed discussion of the use of the 'show, don't tell rule'
- A detailed discussion of genre conventions used (both narrative and gameplay)
- A detailed discussion of how balancing and difficulty were applied to attain player 'flow'
- A detailed discussion of the level layouts chosen

Person	Job
JP	<ul style="list-style-type: none">• Ruleset for Paper Prototype• Game Level Overview<ul style="list-style-type: none">• Cathedral• Lightning• All required dice• Setting• Sew the BBC
Hanif	<ul style="list-style-type: none">• Discussion of game difficulty• Target Audience
Minh	<ul style="list-style-type: none">• Game Mechanics• Level Description (Lightning)• Clichés
Felix	<ul style="list-style-type: none">• Testing Strategies• Show don't tell• Narrative Tropes

Questions

Tuesday, September 24, 2019 9:55 PM

Why aren't Samson and Violet turned into monsters?

- Because they're main characters :^)
- Hanif: But what makes them special?

Why did the children turn into monsters? Was it because the witchcraft that Deborah used had flaws or consequence?

- We should probably scratch out that detail--let's make it that the monsters are a natural consequence of turning the entire orphanage into a projection of her subconscious.

What does it mean to piece together Deborah's past? Does it mean Samson and Violet have to relive her memories and try to fix them by altering her memories.

- For clarification, the mansion the children live in turn into a projection of Deborah's inner mind--this is where the more surreal elements of the game may play in.
- They aren't altering the memories in any way--they're just going through them to understand the inner-workings of her mind more. The more they understand her inner-workings, the further they can progress through the orphanage.
- Hanif: So you mean that each time they go through Deborah's past they learn a new game mechanic i.e. special powers?
- Felix: Castlevania like? When u find more clues about Deborah's past, new path to next area will be revealed or u can use new mechanic to pass some obstacles u cannot pass before.
 - JP: For simplicity's sake, keep it that learning a bit of Deborah's past **only** opens up new paths to progress through the orphanage.

It was mentioned that Samson and Violet had abilities to see or hear supernatural things, how will this be incorporated into the game? Should it be used or scrapped because it makes the game too complicated since we will have to explain the existence of such supernatural entities i.e. gnomes.

- We'll scrap the supernatural abilities--it's true that leaving it in will give us too much to juggle

Alpha Test Feedback

Saturday, 12 October 2019 12:01 PM

- Add a fog of war to obscure the player's perspective
- Vary up monster behaviour--the alpha test monster would be a lot more terrifying if it came from the front.
- Use 2 maps--one for samson's vision, and another for Violet's
- Implement hiding spots
- Use a bigger map for the paper prototype

Personal observations during the alpha test:

- Adding in the fog of war invoked a sense of fear in players. This is good, considering the goal of the game, but also consider that with the presence of fear, they aren't as likely to engage in high-level problem solving, and will probably be more concerned with getting out of that scary place as quickly as possible.
 - With that in mind, take this into account when designing levels. Don't make it too confusing, as the player will get frustrated with getting lost or dying from monsters over and over again.

Idea Pool

Monday, 23 September 2019 5:08 PM

- Had an idea about the main antagonist--a caretaker named 'Deborah' who decides to trap everyone inside the mansion. With the use of some occult magic, she turns the whole place into an inescapable labyrinth.
If the kids want to escape, they have to find clues about her past in order to get through various obstacles. The lore for this is that the entire labyrinth is a projection of her mind--the more they understand about her inner workings, the easier it'll be to navigate it.
- Thought of a means of play-testing the game--on the boy's side, the player has a map that shows all of the physically visible things on the map. To represent the girl's vision, the player is given a pitch black map with glowing dots representing points of interest/sounds that may lead to clues.
- The more pieces of Deborah's past are uncovered, the more dangerous the mansion/orphanage becomes. With more monster chasing after the siblings.
- There should be a hub area. In every place that the siblings have 'liberated' when they have relieved the memories, it should become a safe place that allows for further exploration. The hub can also act as checkpoints if they die (they never really die though, since Deborah wants to keep them alive. Not sure how to explain the death mechanic).
 - JP: Nice idea, I like it. Don't need to go into detail about how the death mechanic works--just make it a simple game over, with a reset from a checkpoint.
 - However, if you really want to make it an in-game thing, you can make it that they wake up in a bed in the previous checkpoint--they were dreaming, and their dream warned them of the dangers that lied ahead.

Core Concept

Monday, 23 September 2019 5:09 PM

The game is made unique through a mechanic revolving around the 2 main characters--Samson, a deaf boy, and Violet, a blind girl. The player can switch between these two characters, and the physical disabilities the characters themselves possess translate into gameplay--while Samson can see, playing as him will make environmental sounds muffled and incomprehensible. Accordingly, playing as Violet will remove the vision of their surrounding environment--however, any sounds she hears are visualised through sound waves, of which serve as clues for puzzles.

The player must make use of the two children's abilities to see them through the Orphanage in the hopes of escaping.

Narrative and Gameplay Genre

Monday, 23 September 2019 5:09 PM

Game-wise, it is a side-scrolling puzzle with horror elements (e.g. Monsters chasing down protagonists as they attempt to pass through the level). There are also some elements of exploration.

The narrative is a fantasy story, drawing inspiration from children's books and dark fairy tales. There is also some elements of historical fiction--however, the story does not take place in any specific country or world, and only borrows aesthetic elements from Europe during the WWII era.

Target Audience

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The target audience for Somnium Orphanage was considered carefully. Attempting to appeal to a wider audience would mean displeasing fans of the survival horrors genre, since elements of the game would be altered to incorporate more action that would stray from the genre convention of survival horror. However, making the game too faithful to the expected genre convention would also put off new players to the genre and also place the game in a niche market.

Thus, a compromise had to be made and certain aspects of the survival horror genre were toned down, such as the lack of an inventory system to manage loot and combat. Instead, other characteristics were emphasized such as isolation, puzzle-solving and evasion. Hence, the game in essence becomes quite simple, minimalist and easy to grasp even for beginners.

In terms of challenge, puzzle-solving and evasion are the primary driving force of the game not unlike games such as Inside and Little Nightmare. Since the player, in most cases cannot fight, the thrill lies in evading and timing movement to escape the monsters. The level design reflects this philosophy, a 2D level allows the player to observe the map in more detail compared to a 3D map, and the game mechanics such as Samson's limited vision and Violet's hearing allows the player to anticipate attack and react accordingly.

In terms of graphical design, the dark and somber tone of the game fits well inside the horror genre and lends itself to a melancholic atmosphere that would entice players who enjoy this type environment.

Thus, the game aims to appeal to both casual gamers as well as fans of survival horror of ages above 15 since the game horror themes are not suitable for children. The mechanics are not complicated and the challenge laid out to players are not considered hardcore but rather expected to be intense and full of adrenaline.

Look and Feel

Monday, 23 September 2019 5:10 PM

- The overall visual style of the game is somber and dark. However, this theme is gradual and in the beginning the mansion is lively and full of light. Even the expressions on Samson and Violet's faces are jolly. But as they discover the horrible truth and start to progress through the mansion, the tone becomes darker and colours become more muted, as if all life had been sucked out leaving only decay.
- This was intentionally done to set the tone and mood of the player. From happiness to sadness and melancholy.
- (Assuming we go with the hub idea) In the place of ultimate decay where the memories of Deborah lie, the effect on the environment is apparent with lifeless walls and silence that pierces the soul. However, once the place has been cleansed, the 'hub' will be filled with light and colour once more. This is to give a sense of relief to the player after overcoming such a difficult trial (How will we make getting the pieces of Devora a trial?).
- However, as soon as the siblings leave the hub, the gloominess sets in and a feeling of dread ensues.

Setting

Monday, 23 September 2019 5:10 PM

While the story is set in a completely fictional world, it is reminiscent of post World War 2 Europe, in regards to its aesthetic and political climate.

Prior to the events of the game, there was a world war that sent nearly every country into chaos. Nations invaded each other, pillaging and destroying various cities and towns, displacing countless civilians, and committing atrocious war crimes--most of which were inflicted on the civilians of their respective countries.

The most important of these events were the actions of the country 'Kholodno', in that after they invaded and pillaged countries, they took their civilians and placed them in labour camps, in which many would starve to death or succumb to illness. Due to the shortage of food, many of these prisoners even resorted to cannibalism in order to survive.

The game takes place 5 years after the war, in a now peaceful country named Veteris. In particular, the story focuses on an orphanage in the outskirts of a decently sized town named 'Somnium Orphanage'--there, Samson, Violet, Deborah, and the rest of the cast spend their days.

However, after Deborah performs black magic incantations on the orphanage itself, the residents find themselves trapped inside a nightmarish, mind bending labyrinth. The geometry is impossible, and roaming the halls are grotesque love-craftian monsters--however, the labyrinth is without a doubt Somnium Orphanage itself. Venturing through Somnium Orphanage, one will find the terrain to shift to reflect the memories and traumas of the person that enchanted the building--Deborah herself.

This labyrinth is where the majority of the game takes place.

Plot Outline

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Deborah has turned the orphanage into a reality-bending, incomprehensible labyrinth, trapping its inhabitants inside. Eldritch monstrosities lurk the corridors and consume any living thing in its wake --it is up to Samson, Violet, and the other characters to find the broken pieces of Deborah's past and escape the labyrinth.

Act 1

Samson and Violet wake up from cosy dreams--it's a sunny day, and the children are called down to eat breakfast. After eating, Samson and Violet are tasked with helping to bring the dishes to the kitchen, as well as cleaning a few of the rooms.

After this, Samson and Violet are called over by care-taker Deborah--with Deborah going out to do errands, Samson and Violet tag along with her for the fun of it.

They go into the massive garden behind the orphanage to clean up the place --sleeping up on a tree is a boy named Edward. Hiding under his hat was a black cat --Edward calls the cat Jessie. Deborah tasks Samson and Violet to drag Edward down from the tree and attend his studies.

Wanting Edward to come along with them, Deborah, Samson, Violet, and Edward go to the nearby town to buy some groceries. Along the way, the children are tasked with buying some of the groceries. Amidst their shopping, they overhear conversation about the progression of the war overseas. They then return to the Orphanage for their weekend classes. Upon their return, they find that one of the small children--Theodore--lost his teddy bear. After class, Samson and Violet venture out to look for the teddy-bear without the care-takers' permission. Amidst their searches, they find an ajar door leading into a room with occult writings and candles on the floor. Deborah catches them peeking into the room --however, she lets them go.

The next morning, the children wake up and await the call for breakfast --however, the call never comes. After an hour or so, they come down to the dining hall to find that no one is there. The children decide to go into the kitchen in the hopes of finding them--however, the door to the kitchen leads back to a copy of the dining room once again. In their perplexity, they continue going through the kitchen doors, encountering copies of the same dining room over and over again. Samson drags Violet along in the hopes of figuring out what is going on, however Violet is extremely hesitant, as she can hear something sinister further down. They keep going through the doors until they encounter a strange, eldritch monster. Theodore--the small child--is eaten by the monster, and the children run away. Samson and Violet run into another room and hide in a closet--after some moments, they leave the closet, and decide to try to get out of the orphanage.

Samson and Violet rush out of the closet, traversing through the winding corridors of the orphanage. In their haste, they come across a terrifyingly designed, oversized teddy bear. A chase ensues, and the children manage to drop a bookshelf on it, essentially killing it. They note that written on its feet is the name 'Deborah'--and with this information, they head on through the orphanage.

Samson and Violet eventually come across a room--in it are 4 doors, 3 of them barred by eldritch looking scribbles/voids. The door in the middle bears a large resemblance to the entrance of the orphanage, implying that it is the one door that will lead Samson and Violet out into safety. In the corner is a dusty couch, and sitting nonchalantly on that couch is a strange, little girl (this little girl is Child Deborah). The little girl doesn't say much--however, she stands up, and points to the only unblocked door. She tells them that the longer they stay in this labyrinth, the more that they'll rot, and that they should find the other lost people so that they too don't rot. Before Samson and Violet can ask any questions, the little girl hops off into the door she had pointed to prior. They give chase--however, by the time they open the door, she has already disappeared.

Thus, Samson and Violet venture out through one of the unobstructed doors in search of the others.

Act 2

Samson and Violet venture through different parts of the orphanage --however, the further they go, the more twisted the environment becomes. Chairs and tables have longer legs than usual, chandeliers hang from the floor, and chairs stand on the walls.

Eventually, they enter a massive room with a massive bed inside it, and sitting on that bed is Edward, a few orphan children, and the orphanage's nurse, Melanie. In their search for a safe room, they decided to rest in this room and recuperate. Samson and Violet give them directions to the safe room--however, before leaving, Edward leaves them with some information--during his travels around the labyrinth, he heard the cries of an infant from a certain direction. Violet confirms this, as she has been perturbed by that faint sound throughout their journey.

Worried that there may be a baby that needs their help, Samson and Violet head towards the direction of the crying. Eventually, they reach a section of the labyrinth that --to their perplexity--looks like a hospital. As they are travelling along, they come across the little girl, this time softly weeping herself. Asking her what's wrong, she says that she lost a box that was important to her. She tells them that she might have left it at the nursery, and is too scared to look for it herself.

Thus, Samson, Violet and Child Deborah continue on their way towards the sound of the crying. Eventually, they make it to the nursery, where they find lined up in absurdly long rows cots occupied by sleeping babies. They continue walking down the corridor in search of the source of the infant crying, all the while wondering how they were to bring these babies to safety. Eventually, they reach the cot from which the crying came from. Peeking inside, they see not an infant, but an eldritch monstrosity.

 Lore note: The name labelled on this cot is the name 'Deborah'--however, none of the children acknowledge this.

Upon doing this, the monster grows in size exponentially, and chases down Samson, Violet, and Child Deborah. After hiding, weaving its attacks, and running, Samson and Violet manage to push a medical cabinet onto the monster, ultimately killing it. Looking at what they'd done, they find that a box labelled 'Box of Memories' fell out from the medical cabinet. Child Deborah picks it up, thanks Samson and Violet for helping her, and runs off, disappearing once again.

Upon looking at the nursery, they find that the cots are all empty. In fact, they find that the path they took to reach the nursery has been completely cleared of its malevolent threats. Finding joy in this, Samson and Violet hurry up to the safe hub.

Upon returning, they check up on the children that were with Edward. Many of them seemed to have come down with fevers and trembling. This further spurs Samson and Violet to find a way out of the Orphanage. Looking around the haven, they find that one of the doors has been cleared of the eldritch coverings that were blocking it prior. With this in mind, they carry on to the next area of the orphanage.

As they continue on through the orphanage, they find cowering in the corner the bespectacled accountant of Somnium Orphanage--Plath--and several other children. They sit down for a while to calm everyone down and direct them to the safe haven. The accountant and the children depart.

As Samson and Violet travel throughout the orphanage for clues, they smell the waft of a sea breeze from a certain direction. Following the smell, they are led to a door, and upon opening the door, they find themselves in the middle of a foggy town--the door they walked through stands alone in the open.

In this town, they find themselves chased down by the inhabitants of this village --only, they are merely empty pieces of clothing, of which will often shriek in agitation. The shrieks are chilling enough that Violet cowers in fear --however, Samson forcibly drags her out of harm's way. They make chase, and Samson and Violet desperately seek places of shelter.

They eventually find a safe hut to rest in. Comedically, they find cowering in the corner once again the accountant and the other orphans--supposedly, she got lost along the way. With both parties exhausted, they sit down and rest.

Notes:

Make use of motifs that relate to rot, stagnation, locking things inside:

- Insect
- Rot
- Stagnant water
- Cages
- Rust
- Dust
- Decay
- Wear and tear

Also motifs common in Japanese horror

- Red light
- Surreal elements
 - Repeating rooms
 - Impossible geometry
 - Quietness
 - Crying babies
- Relating to insanity/mental instability
 - Screaming
 - Yelling
 - Thumping sounds on walls/floors

Hospital Notes:

- There were a lot of issues regarding Deborah's birth--she was born to a mistress of another man, and thus her father was someone she never really met.
- Because of this, she attained somewhat of a status as a 'bastard child'.
 - This complex is something that stays with her, and vaguely ties into the 2nd memory.

Home-Town Notes:

- Deborah marries a dependable man
- However, she finds out that he's keeping another mistress
- Deborah hates herself a little more because of this, but because she's pregnant, she stays in the marriage.

War Notes:

- At this point, Deborah already has two children (of whom look strikingly similar to the game's protagonists)
- However, her home is bombed out, taking the children and her husband with it.
- Deborah is captured by the enemy and placed into a labour camp
- Living conditions are harsh, and food is running short
- Many resort to cannibalising on the deceased. Violence between prisoners and guards escalate.
- Deborah lives in such conditions for 6 months.

During this time, the accountant tells Samson, Violet, and the other children stories she supposedly heard herself from Deborah--about her time living in a foreign country, in a town besides the sea, and her married life. With this new information, Samson and Violet go out in search of clues.

Along the way, they come across Child Deborah once again--this time, she seems to be fidgeting anxiously. She tells Samson and Violet that she lost a wedding ring, and is looking for it. As she says this, the bells from a distant church start ringing. With this, Samson and violet make their way towards the sound.

They arrive at a cathedral, and upon entering, witness at the end of the cathedral two tall creatures dressed in a groom's suit and a bride's dress--and sitting on the altar at the end of the cathedral is a wedding ring and a notebook. Samson and Violet sneak up to the altar to snatch it as the two creatures repeatedly speak wedding vows in a creepy, eerie manner.

Samson and Violet attempt to sneak out of the cathedral, but are spotted upon trying to leave. They run towards the exit in desperation, with the two creatures close behind them. Right before getting caught, Edward appears at the exit, pulling them out of the gates and closing them shut. Edward explained that he had heard the ringing of church bells in his sleep, and decided to pursue Samson and Violet. Much like the hospital, the threats that roamed the foggy town disappeared, and a peaceful quiet falls upon them.

As this happens, a Child Deborah appears out of nowhere once again, asking them for the wedding ring. Samson and Violet hand her the ring. Before Child Deborah can go away, Edward questions all of them about the identity of this Child Deborah--however, to this she merely responds that 'you shouldn't focus on questioning me or the labyrinth we're trapped in--you should only focus on getting out.'

With this, Child Deborah disappears, and Edward, Samson, and Violet return to their safe haven. Checking on the children and the accountant, they find that their sanity is slowly slipping--many of them are having nightmares about people in prisons screaming and eating strange pieces of meat. Additionally, some of the children's physical ailments had worsened, to the point where it looked as if their skin was melting and melding with the floor. At this point, Melanie is in a state of desperation, as she tries to treat the children to the best of her ability. Meanwhile, Plath the accountant cowers in the corner.

Upon Samson, Violet and Edward's return, the accountant tells them that while they were away, she could hear the sounds of screaming from a certain door. This door was previously blocked by eldritch tanglings, but was only recently cleared. However, due to the persistence of the screaming, she had boarded up the door. Upon Samson and Violet's request, Plath breaks off the boards and opens the door for them. Before their departure, she remarks with how strange Samson and Violet are for venturing out voluntarily. Though Samson doesn't particularly care about this uttering, Violet says that she feels as if some invisible, benevolent force is pulling them along to do it. With this, they depart into the next section of the orphanage.

As they travel, the orphanage becomes increasingly warped to an alarming and malevolent degree--the lights are blood red, there are eyes on the walls, and arms stick out of gaps every now and then. Eventually, they open a door, and find themselves in an open, foggy field, filled with trenches, planks, and building material. Up overhead, large creatures with unbelievably long legs walk around--enough that their main bodies are hidden in the fog above. Violet momentarily cowers slightly, as she can hear from the monsters above the wailing and crying of what seem to be ordinary people. However, with the help of Samson, she collects herself, and both children sneak through this field to get to the other side.

They eventually reach what seems to be a large factory. They enter and walk through the factory, noting the sewing workbenches and machinery. Every now and then, they see limbs and dismembered parts on the floor. Along with this, they would occasionally see soldiers standing guard, waiting to shoot any intruder that caught their sight. They have no faces.

Eventually, they reach the prison area--here, they find captives cannibalising on their dead. They give chase, and Samson and Violet run for their lives. They narrowly escape and find themselves in one of the captives' cells. Sitting in the corner is a hunched up figure of a young woman, and beside her a hole leading out of the cell. Samson and Violet sit down and ask her where they are--she merely responds that 'they are in hell'. After a short rest, they crawl out of the hole and keep running.

As they make their way further into the prison, the walls start to rot and rust. The lights seem to become redder, and strange prolonged moaning can be heard from unspecified directions, to the extent that not even Violet can discern where they're coming from. In search of a quiet place where they can rest, they come across Child Deborah once more, whom leads them to a safer area in the meantime.

In a safe room, Child Deborah tells them that she only needs to find one more thing before she can truly 'know herself' and get everyone out of the orphanage. Here, Child Deborah tells them that she's looking for a small diary with a fish-shaped keychain made from wire attached to it. Considering the utter hostility of the area, Child Deborah leads them through this area.

Eventually, they reach an underground canal, where multiple bodies have been disposed of. At the bottom--where the majority of bodies lie--an absurdly long-limbed, woman-like creature is seen feasting on the bodies. Glinting amongst the pile is a fish-shaped key chain, diary included. They attempt to snatch it unnoticed--however, they failed to be stealthy about it, and are chased down by this creature. With nowhere to run or hide, the trio nearly succumb to despair--however, out of the shadows, Edward appears, iron bar in hand and ready to fight. He holds the monster off while the trio look for a means of defeating the monster. After tweaking with the machinery and controls, the eventually open up the gates to a deep, bottomless pit. The children lure the monster to the pit and manage to make it slip into the hole, never to be seen again.

Though triumphant, Edward, having sustained mortal wounds during his fight, doesn't have long to go. He explains to Samson and Violet that, due to an intense feeling in his gut, he tracked them down to make sure they were safe. Though the children do their best to save him, Edward succumbs to his wounds and ends up dying in the stagnant water. Bereaved, the remaining trio make their way back to the safe haven.

Along the way, they find a letter in the middle of the floor. They find that it was written by Plath, addressed to Samson and Violet, and the contents read as follows: "This place is hell. No way out. Don't even want to go out. Not even human anymore."

When the trio return, they find that all of the children had died--their skin is flaky much like rust, and some of their bodies seem to have almost fused with the floors out of rot--it appeared as if they were dead for multiple months. Cowering in the corner even more is Plath, whispering to herself in an incomprehensible language. They ask her what happened and where Melanie was, and in response, Plath points to a room with a slightly open door. In it, they find Melanie's body--after clarification from Plath, they learn that in the alarmingly fast rate of the children's deaths, Melanie hung herself from the guilt of failing to save them.

With diary and keychain in hand, Child Deborah clears the door of what seems to be the exit from the orphanage. Violet offers Plath a hand, however Plath refuses--she is so far gone that she doesn't even want to leave anymore. Violet desperately encourages Plath to get up, however Samson and Child Deborah suggest that they move on.

On the other side of the door is a long, long corridor leading to the light of the outside world. The trio walk towards the end--however, they are stopped by the sound of sobbing behind them. Here, they see adult Deborah crying, pleading that they don't go. Violet gives out her hand in the hopes that Deborah can leave with them--however, Samson and Child Deborah look in fear as Deborah's form enlarges and contorts into one of a nightmarish monster. Adult Deborah gives chase, and the 3 children run for their lives to the exit. All the while, monster Deborah screams that Samson and Violet are her only hope of being happy at all.

Just before the trio escape, Child Deborah gives them one final push to the outside world. Before they can look back, Child Deborah shuts the door, locking herself and the monster inside the orphanage. Samson and Violet run quite a ways away from the orphanage. They stop after a while to catch their breath, and Samson looks behind them to see if anything is chasing them.

While nothing is threatening their life anymore, he finds that the orphanage looks as if it had been bombed out by planes, flattened to smithereens. Violet asks him what's wrong, but he fails to describe the sight out of sheer shock. With this, the two children walk away towards town--this memory is something that will only live on within them.

Hospital Memory

Tuesday, 1 October 2019 2:08 PM

Samson and Violet venture through different parts of the orphanage--however, the further they go, the more twisted the environment becomes. Chairs and tables have longer legs than usual, chandeliers hang from the floor, and chairs stand on the walls.

Eventually, they enter a massive room with a massive bed inside it, and sitting on that bed is Edward, a few orphan children, and the orphanage's nurse, Melanie. In their search for a safe room, they decided to rest in this room and recuperated. Samson and Violet give them directions to the safe room--however, before leaving, Edward leaves them with some information--during his travels around the labyrinth, he heard the cries of an infant from a certain direction.

Worried that there may be a baby that needs their help, Samson and Violet head towards the direction of the crying. Eventually, they reach a section of the labyrinth that--to their perplexity--looks like a hospital. As they are travelling along, they come across the little girl, this time softly weeping herself. Asking her what's wrong, she says that she lost a box that was important to her. She tells them that she might have left it at the nursery, and is too scared to look for it herself.

Thus, Samson, Violet and Child Deborah continue on their way towards the sound of the crying. Eventually, they make it to the nursery, where they find lined up in absurdly long rows cots occupied by sleeping babies. They continue walking down the corridor in search of the source of the infant crying, all the while wondering how they were to bring these babies to safety. Eventually, they reach the cot from which the crying came from. Peeking inside, they see not an infant, but an eldritch monstrosity.

Lore note: The name labelled on this cot is the name 'Deborah'--however, none of the children acknowledge this.

Upon doing this, the monster grows in size exponentially, and chases down Samson, Violet, and Child Deborah. After hiding, weaving its attacks, and running, Samson and Violet manage to push a medical cabinet onto the monster, ultimately killing it. Looking at what they'd done, they find that a box labelled 'Box of Memories' fell out from the medical cabinet. Child Deborah picks it up, thanks Samson and Violet for helping her, and runs off, disappearing once again.

Upon looking at the nursery, they find that the cots are all empty. In fact, they find that the path they took to reach the nursery has been completely cleared of its malevolent threats. Finding joy in this, Samson and Violet hurry up to the safe hub.

Upon returning, they check up on the children that were with Edward. Many of them seemed to have come down with fevers and trembling. This further spurs Samson and Violet to find a way out of the Orphanage. Looking around the haven, they find that one of the doors has been cleared of the eldritch coverings that were blocking it prior. With this in mind, they carry on to the next area of the orphanage.

As they continue on through the orphanage, they find cowering in the corner the bespectacled accountant of Somnium Orphanage--Plath--and several other children. They sit down for a while to calm everyone down and direct them to the safe haven. The accountant and the children depart.

As Samson and Violet travel throughout the orphanage for clues, they smell the waft of a sea breeze from a certain direction. Following the smell, they are led to a door, and upon opening the door, they find themselves in the middle of a foggy town--the door they walked through stands alone in the open.

In this town, they find themselves chased down by the inhabitants of this village--only, they are merely empty pieces of clothing, of which will often shriek in agitation. They make chase, and Samson and Violet desperately seek places of shelter.

They eventually find a safe hut to rest in. Comedically, they find cowering in the corner once again the accountant and the other orphans--supposedly, she got lost along the way. With both parties exhausted, they sit down and rest. During this time, the accountant tells Samson, Violet, and the other children stories she supposedly heard herself from Deborah--about her time living in a foreign country, in a town besides the sea, and her married life. With this new information, Samson and Violet go out in search of clues.

Along the way, they come across Child Deborah once again--this time, she seems to be fidgeting anxiously. She tells Samson and Violet that she lost a wedding ring, and is looking for it. As she says this, the bells from a distant church start ringing. With this, Samson and violet make their way towards the sound.

They arrive at a cathedral, and upon entering, witness at the end of the cathedral two tall creatures dressed in a groom's suit and a bride's dress--and sitting on the altar at the end of the cathedral is a wedding ring and a notebook. Samson and Violet sneak up to the altar to snatch it as the two creatures repeatedly speak wedding vows in a creepy, eerie manner. Samson and Violet attempt to sneak out of the cathedral, but are spotted upon trying to leave. They run towards the exit in desperation, with the two creatures close behind them. Right before getting

caught, a Edward appears at the exit, pulling them out of the gates and closing them shut. Edward explained that he had heard the ringing of church bells in his sleep, and decided to pursue Samson and Violet. Much like the hospital, the threats that roamed the foggy town disappeared, and a peaceful quiet falls upon them.

As this happens, a Child Deborah appears out of nowhere once again, asking them for the wedding ring. Samson and Violet hand her the ring. Before Child Deborah can go away, Edward questions all of them about the identity of this Child Deborah--however, to this she merely responds that 'you shouldn't focus on questioning me or the labyrinth we're trapped in--you should only focus on getting out.'

With this, Child Deborah disappears, and Edward, Samson, and Violet return to their safe haven. Checking on the children and the accountant, they find that their sanity is slowly slipping--many of them are having nightmares about people in prisons screaming and eating strange pieces of meat. Additionally, some of the children's physical ailments had worsened, to the point where it looked as if their skin was melting and melding with the floor. At this point, Melanie is in a state of desperation, as she tries to treat the children to the best of her ability. Meanwhile, Plath the accountant cowers in the corner.

Upon Samson, Violet and Edward's return, the accountant tells them that while they were away, she could hear the sounds of screaming from a certain door. This door was previously blocked by eldritch tanglings, but was only recently cleared. However, due to the persistence of the screaming, she had boarded up the door. Upon Samson and Violet's request, Plath breaks off the boards and opens the door for them. Before their departure, she remarks with how strange Samson and Violet are for venturing out voluntarily. Though Samson doesn't particularly care about this uttering, Violet says that she feels as if some invisible, benevolent force is pulling them along to do it. With this, they depart into the next section of the orphanage.

As they travel, the orphanage becomes increasingly warped to an alarming and malevolent degree--the lights are blood red, there are eyes on the walls, and arms stick out of gaps every now and then. Eventually, they open a door, and find themselves in an open, foggy field, filled with trenches, planks, and building material. Up overhead, large creatures with unbelievably long legs walk around--enough that their main bodies are hidden in the fog above. Violet momentarily cowers slightly, as she can hear from the monsters above the wailing and crying of what seem to be ordinary people. However, with the help of Samson, she collects herself, and both children sneak through this field to get to the other side.

They eventually reach what seems to be a large factory. They enter and walk through the factory, noting the sewing workbenches and machinery. Every now and then, they see limbs and dismembered parts on the floor. Along with this, they would occasionally see soldiers standing guard, waiting to shoot any intruder that caught their sight. They have no faces.

Eventually, they reach the prison area--here, they find captives cannibalising on their dead. They give chase, and Samson and Violet run for their lives. They narrowly escape and find themselves in one of the captives' cells. Sitting in the corner is a hunched up figure of a young woman, and beside her a hole leading out of the cell. Samson and Violet sit down and ask her where they are--she merely responds that 'they are in hell'. After a short rest, they crawl out of the hole and keep running.

As they make their way further into the prison, the walls start to rot and rust. The lights seem to become redder, and strange prolonged moaning can be heard from unspecified directions, to the extent that not even Violet can discern where they're coming from. In search of a quiet place where they can rest, they come across Child Deborah once more, whom leads them to a safer area in the meantime.

In a safe room, Child Deborah tells them that she only needs to find one more thing before she can truly 'know herself' and get everyone out of the orphanage. Here, Child Deborah tells them that she's looking for a small diary with a fish-shaped keychain made from wire attached to it. Considering the utter hostility of the area, Child Deborah leads them through this area.

Eventually, they reach an underground canal, where multiple bodies have been disposed of. At the bottom--where the majority of bodies lie--an absurdly long-limbed, woman-like creature is seen feasting on the bodies. Glinting amongst the pile is a fish-shaped key chain, diary included. They attempt to snatch it unnoticed--however, they failed be stealthy about it, and are chased down by this creature. With nowhere to run or hide, the trio nearly succumb to despair--however, out of the shadows, Edward appears, iron bar in hand and ready to fight. He holds the monster off while the trio look for a means of defeating the monster. After tweaking with the machinery and controls, the eventually open up the gates to a deep, bottomless pit. The children lure the monster to the pit and manage to make it slip into the hole, never to be seen again.

Though triumphant, Edward, having sustained mortal wounds during his fight, doesn't have long to go. He explains to Samson and Violet that, due to an intense feeling in his gut, he tracked them down to make sure they were safe. Though the children do their best to save him, Edward succumbs to his wounds and ends up dying in the stagnant water. Bereaved, the remaining trio make their way back to the safe haven.

Along the way, they find a letter in the middle of the floor. They find that it was written by Plath, addressed to Samson and Violet, and the contents read as follows: "This place is hell. No way out.

Note: Bespectacled accountant, by the end, hangs herself after eating a bunch of children.

Don't even want to go out. Not even human anymore."

When the trio return, they find that all of the children had died--their skin is flaky much like rust, and some of their bodies seem to have almost fused with the floors out of rot--it appeared as if they were dead for multiple months. Cowering in the corner even more is Plath, whispering to herself in an incomprehensible language. They ask her what happened and where Melanie was, and in response, Plath points to a room with a slightly open door. In it, they find Melanie's body--after clarification from Plath, they learn that in the alarmingly fast rate of the children's deaths, Melanie hung herself from the guilt of failing to save them.

With diary and keychain in hand, Child Deborah clears the door of what seems to be the exit from the orphanage. Violet offers Plath a hand, however Plath refuses--she is so far gone that she doesn't even want to leave anymore. Violet desperately encourages Plath to get up, however Samson and Child Deborah suggest that they move on.

On the other side of the door is a long, long corridor leading to the light of the outside world. The trio walk towards the end--however, they are stopped by the sound of sobbing behind them. Here, they see adult Deborah crying, pleading that they don't go. Violet gives out her hand in the hopes that Deborah can leave with them--however, Samson and Child Deborah look in fear as Deborah's form enlarges and contorts into one of a nightmarish monster. Adult Deborah gives chase, and the 3 children run for their lives to the exit. All the while, monster Deborah screams that Samson and Violet are her only hope of being happy at all.

Just before the trio escape, Child Deborah gives them one final push to the outside world. Before they can look back, Child Deborah shuts the door, locking herself and the monster inside the orphanage. Samson and Violet run quite a ways away from the orphanage. They stop after a while to catch their breath, and Samson looks behind them to see if anything is chasing them.

While nothing is threatening their life anymore, he finds that the orphanage looks as if it had been bombed out by planes, flattened to smithereens. Violet asks him what's wrong, but he fails to describe the sight out of sheer shock. With this, the two children walk away towards town--this memory is something that will only live on within them.

Backwards Script-writing Attempt

Tuesday, 24 September 2019 12:17 PM

- Samson and Violet escape the orphanage, having escaped from the eldritch Deborah--once they turn around, they find that the orphanage is broken down, as if it's been bombed out.
 - Feeling: Relief, with a large mix of melancholy and darkness
- Samson and Violet reach the exit--however, standing in their way is a now deranged Deborah. Samson and Violet must flee and attempt to get past Deborah in order to escape the orphanage.
 - Feeling: Fear, absolute dread, hopelessness
- Samson and Violet find the final piece to Deborah's past--they delve into this memory and live through the terror of the bombings and the war camps. This is the most dangerous memory they have traversed through.
 - Feeling: Empathy, sadness, despair
- Samson and Violet's ally--Edward--attain the last piece of Deborah's past, however, being chased down by a monster, Edward is caught by the monster, sacrificing himself to give the last piece to Samson and Violet.
 - Feeling: Loss
- Edward does something that make Samson and Violet feel relieved or something (e.g. Plays an instrument or some shit)

Characters

Monday, 23 September 2019

4:58 PM

Samson--Boy

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Young 9-year-old boy, and the brother of Violet. Like most children, he is short, and has moderately long black hair which forms around his head like a mushroom. He often wears a white shirt overlaid with a brown vest, as well as slightly worn suit pants. He is also well-known for his trademark newsboy cap, and often keeps things under it, such as violets.

As an infant, Samson and Violet were dropped off at Somnium Orphanage in baskets. Though they were adored on their initial arrival, the caretakers and the other children were quick to realise that Samson and his sister were deaf and blind respectively. Thus, the caretakers and the children respectively made great efforts in teaching them how to read and speak. This came to a point where Samson, despite his disability, could somewhat articulate words and phrases. Despite this, he maintains a quiet demeanour, and often stays by his sister's side. It should be noted that though he is deaf, he can still vaguely make out loud sounds, with the one sound he recognises the most being his own sister's voice.

Just like the other orphans, Samson's goal throughout the game is to escape the orphanage—however, a large part of his motivations stems from his protective nature over Violet.

Violet--Girl

Monday, 23 September 2019

4:58 PM



Young 9-year-old girl, and the sister of Samson. Slightly taller than her brother, she has fair skin and light blonde hair tied into twin braids. She often wears a cream-white dress. Due to a birth defect, her eyes are glazed over, effectively making her blind.

Violet was dropped off at Somnium Orphanage alongside her brother and went through similar struggles regarding her education—however, as she could still hear, she had an easier time with learning how to communicate with the rest of the staff and children. As Violet’s world was made entirely of spoken word, she often enjoys listening to other people read her books, and reciting poems and stories herself. She often appoints herself as her brother’s interpreter.

Her main goal throughout the story is to escape the orphanage—however, a large part of her desires to go back to the old days. In this sense, her larger goal is to recover the sense of peace she had lived in the past 9 years.

Deborah--Care-taker

Monday, 23 September 2019 4:59 PM



A 27-year old caretaker who works at the Orphanage. A tall woman with long brown hair and innocent-looking eyes. Often wears a maid's outfit due to her occupation. She is denoted for her thick eyebrows.

Deborah lived in another country prior to the events of the story. Her early life was relatively normal, as she grew up in a middle-class family. When she was 17, she began working at an orphanage as an assistant care-taker. There, she fell in love with the mail-boy who would often come to the orphanage, with whom she would later marry 2 years later. The early stages of her relationship were considered by Deborah to be her sweetest years. When she was 20, she gave birth to a twin boy and girl, and became a common house-wife, while her husband started working as an accountant at a bank.

2 years into her marriage, Deborah discovered that her husband was having an affair with a woman from his company. She confronts her husband about it, begging him to cut off contact from her. However, in spite of his promises, the husband continued his affair. At this time, Deborah considered leaving him--however, for the sake of her children, she chose to stay with him. It was around this time that her obsession with the 'halcyon days' of her life began, a state of mind that would hold consequences later in her life.

At the age of 25, Deborah's house--in the midst of the war--is bombed, taking the lives of her children and her husband. In the general rush of desperation, she was captured by enemy forces alongside other civilians, where she would spend time in a POW camp for 6 months.

These 6 months were spent malnourished and stressed, as people she had known all her life died of starvation or physical abuse. Food was scarce enough that people often fought--and killed--one another for it. Towards the end of her stay, her and a few others had even turned to cannibalism to survive the cold winter.

At the end of these 6 months, allied forces liberated the camps and saved the civilians. After a few months, she was relocated to the current country the game takes place in, where she would find work in an orphanage.

During her time in this orphanage, she began developing an emotional attachment to the staff, the children, and the locals connected to the orphanage. However, this had escalated to the degree of obsession, where --in fear of losing everything once again--she wanted to somehow preserve everything eternally. To this, she seeks out a practitioner of black magic, where she learns of a means to keep everyone in the orphanage trapped inside.

As the antagonist of the story, her goal is to keep all of the children, staff, and other characters inside the mansion.

Child Deborah

Saturday, 5 October 2019 9:04 PM



A little girl who, in the context of the Orphanage labyrinth, acts as a projection of the most pure-hearted and good-intentioned aspects of Deborah's personality. She wears her hair in the same way her adult counterpart does--straight down, and parted in the middle. Also like her adult counter-part, she has freckles and semi-thick eyebrows. She is often seen wearing a cream-white dress and brown loafer shoes. She also often carries around with her a brown teddy bear.

Child Deborah comes from the more innocent, benevolent aspect of Deborah's personality. Because of this, her actions are largely driven by her desire to see Samson, Violet, and the rest of the children escape the hell they have been thrust into. As a quasi-projection of Deborah's mind, she also has a better sense of the labyrinth's inner-workings, though she has little power against the mind-bending, horror-inducing threats prevalent throughout the labyrinth. It is also for this reason that she is able to clear out the obstructed doors in the sanctuary--though, this is only possible if given certain objects/artefacts that act as parts of Deborah's most significant memories.

Her goals are purely benevolent in nature--she seeks only the safety of the children and staff trapped in Somnium Orphanage.

Edward--Bookworm

Tuesday, 24 September 2019 12:38 PM



A 12 year-old boy--denoted for his wild blonde hair. His eyes are sharp, eluding to his witty personality. He often wears a white shirt rolled up at the sleeves, with black suit pants and brown loafers. He often carries with him a messenger bag containing books he may want to read on impulse, and is often followed around by a black cat he names 'Jessie'.

Having lived the first 7 years of his life with a neglectful father, Edward developed a vagabond-like character. As his shack was located near a forest, he would often sneak off there to play around and climb trees. In addition to this, he often wandered into town and socialised with many passers-by--through this, he developed a reputation for his eccentricity. One day, he came across a book-seller, from whom he bought books and developed a deep love for literature.

Eventually, the book-seller told Edward that he did a lot of business with an Orphanage deeper in the town--in response, Edward decided to tag along with the book-seller and register himself into that Orphanage--all of course without the consent of his father.

Since then, he has lived at Somnium Orphanage, causing trouble with the care-takers wherever he can. In spite of his sociability, he's a lone wolf, preferring to spend his days reading books in trees.

Over his years reading, he developed a passion for academia, and aimed to one day become a professor at a notable University. However, as things stand in the current state of things, his main goal is to escape the orphanage.

Melanie--Nurse

Thursday, 3 October 2019 6:08 PM



A 23 year old female nurse who works at Somnium Orphanage. She has blonde hair and blue eyes, and is unusually slender and tall for a woman. Her eyes are often described as innocent and approachable. She often wears the typical nurse's outfit--a white nurse hat and white dress with a blue overlay.

Melanie belonged to a family consisting of a mother, father, and two younger sisters. When she was 7 years old, her father--as a construction worker--was caught in a workplace accident and died on the scene. From then on, her mother was responsible for her and her sisters' upbringing.

When she was younger, she would often tag along with her mother, who worked as a nurse in a hospital. Having spent the majority of this time watching her take care of patients, she was inspired to follow the same line of work. In particular, she enjoyed taking care of her children, as she always found admirable their sense of wonder and benevolence.

When she was 17, her mother was killed after being hit by a falling wooden beam near a construction site. Because of this, Melanie had to find work in order to take care of her two little sisters. After looking around at different clinics for working and facing a good deal of rejection, she eventually stumbled upon Somnium Orphanage, of whom took her in as a nurse. From then on, she began working there, fulfilled with her role in taking care of children.

While escaping the labyrinth is important to her, she places the safety and health of the children at the top of her priority list--so much so that she's willing to place herself into harmful situations to see it through.

Plath--Accountant

Thursday, 3 October 2019 6:09 PM



A 26 year old female accountant. She has black hair cut to around chin length--they curl inwards, a bit like a helmet, and many of the children make fun of her for it. She also wears circular lensed glasses and is denoted for her short height. As an accountant, she often wears a simple long-sleeved white shirt, with black slacks and shoes. Overall, she can be likened to a little squirrel.

During her childhood years, she was often bullied and picked on for being a nerd, due to her affinity and skill in mathematics and the sciences. Especially due to her lower than average looks, many of the girls in her school would often ostracise her. Because of this, she developed a distrust for people in general, as well as a scathing self-consciousness--in combination, this lead to the development of a bitter, borderline anxious personality.

After graduating and failing to find any jobs, Plath came across an advertisement form Somnium Orphanage, detailing that they were in need of an accountant. In spite of her hatred for children, her desperation lead her to apply for the job, of which she was accepted into.

Her goals before the main events of the game revolved largely around her desire to go home and relax, as she didn't like her job at all. Even during her entrapment in the labyrinth, she still wants to go home--she really just wants to go home, and this is a goal that remains consistent throughout the story. However, over the course of the game's events, it becomes apparent that this desire revolves largely around her fear of the unknown, and her need for familiarity. This is the main cause of her refusal to leave at the end of the narrative.

Plot

Monday, September 23, 2019 4:57 PM

Deborah has turned the orphanage into a reality-bending, incomprehensible labyrinth, trapping its inhabitants inside. Eldritch monstrosities lurk the corridors and consume any living thing in its wake --it is up to Samson, Violet, and the other characters to find the broken pieces of Deborah's past and escape the labyrinth.

Act 1

Samson and Violet wake up from cosy dreams--it's a sunny day, and the children are called down to eat breakfast. After eating, Samson and Violet are tasked with helping to bring the dishes to the kitchen, as well as cleaning a few of the rooms.

- This is to give the player a sense of familiarity and bearing of the environment.

After this, Samson and Violet are called over by care-taker Deborah--with Deborah going out to do errands, Samson and Violet tag along with her for the fun of it.

They go into the massive garden behind the orphanage to clean up the place--sleeping up on a tree is a boy named Edward. Hiding under his hat was a black cat--Edward calls the cat Jessie. Deborah tasks Samson and Violet to drag Edward down from the tree and attend his studies.

- This introduces Edward--their ally.

Wanting Edward to come along with them, Deborah, Samson, Violet, Edward, and Jessie go to the nearby town to buy some groceries. Along the way, the children are tasked with buying some of the groceries.

Amidst their shopping, they overhear conversation about the progression of the war overseas.

They then return to the Orphanage for their weekend classes. Upon their return, they find that one of the small children--Theodore--lost his teddy bear. After class, Samson and Violet venture out to look for the teddy-bear without the care-takers' permission. Amidst their searches, they find an ajar door leading into a room with occult writings and candles on the floor. Deborah catches them peeking into the room--however, she lets them go.

The next morning, the children wake up and await the call for breakfast--however, the call never comes. After an hour or so, they come down to the dining hall to find that no one is there. The children decide to go into the kitchen in the hopes of finding them--however, the door to the kitchen leads back to a copy of the dining room once again. In their perplexity, they continue going through the kitchen doors, encountering copies of the same dining room over and over again--until they encounter a strange, eldritch monster. Theodore--the small child--is eaten by the monster, and the children run away.

Samson and Violet run into another room and hide in a closet--after some moments, they leave the closet, and decide to try to get out of the orphanage.

Samson and Violet rush out of the closet, traversing through the winding corridors of the orphanage. In their haste, they come across a terrifyingly designed, oversized teddy bear. A chase ensues, and the children manage to drop a bookshelf on it, essentially killing it. They note that written on its feet is the name 'Deborah'--and with this information, they head on through the orphanage.

Samson and Violet eventually come across a room--in it are 4 doors, 3 of them barred by eldritch looking scribbles/voids. The door in the middle bears a large resemblance to the entrance of the orphanage, implying that it is the one door that will lead Samson and Violet out into safety. In the corner is a dusty couch, and sitting nonchalantly on that couch is a strange, little girl.

The little girl doesn't say much--however, she stands up, and points to the only unblocked door. She tells them that the longer they stay in this labyrinth, the more that they'll rot, and that they should find the other lost people so that they too don't rot. Before Samson and Violet can ask any questions, the little girl hops off into the door she had pointed to prior. They give chase--however, by the time they open the door, she has already disappeared.

Thus, Samson and Violet venture out through one of the unobstructed doors in search of the others.

Act 2

Memory 1: Hospital

- Travel through orphanage
- Come across Edward--becomes a great ally and is redirected to the safe room.
- Further through this section, eventually end up in hospital.
- Samson and Violet encounter a small child--a young, child-version of Deborah. This 'Deborah' knows that Samson and Violet are trying to escape, and tells them that they need to look for a certain box called 'The Box of Memories'. Inside it are a bunch of baby clothes and a letter, Child Deborah tells them. Before Samson and Violet can respond, Deborah skips off.
- After some travelling, Samson and Violet eventually find the nursery--sleeping in the cots are normal, perfectly healthy babies. However, in one of the cots is a monstrous, malevolent looking creature (lore-wise, this is Deborah's perception of herself as a child)--the monster baby makes chase, and Samson and Violet run away.
- Samson and Violet manage to topple a medical cabinet on top of the monster and kill it. A box falls out of the medical cabinet, which so happens to be the 'box of memories' they were seeking.
- Defeat it, get a 'box of memories'--contains some of Deborah's baby clothes, and some photos of her
- Box of memories--upon return to hub--opens up another door--this leads to the 2nd section.
- At this point, they realise that they are inside a projection of Deborah's mind, and that the only way to escape through the doors is to find pieces of her memory.

Memory 2: Home-Town

- Travel through orphanage
- Come across the accountant--a shy, anxiety-ridden woman. However, she has the typical adult wisdom that children like Samson and Violet do not have.
- Samson and Violet redirect her to the room--she expresses her concern about two children going into the depths of darkness, however Samson and Violet assure her that they're fine.
- As they traverse through this section of the orphanage, eventually make it to a foggy, open area--looks a lot like the home town of Deborah.
- They face hordes of ordinary civilians turned monsters, and must escape into safe rooms.
- They eventually come across the clueless accountant once again--she got lost along the way. They take their time, sitting in the safe room. The accountant tells the children stories about Deborah, and the fact that she was once married--this is something the children didn't know.
 - Accountant leaves and finally finds the safe hub.
- Samson and Violet make their way to a cathedral
- Final boss: Scary-looking groom dressed in tuxedo, alongside a scary-looking bride.
 - At the end of the cathedral, right on the altar, is a wedding ring and a ripped diary. Samson and Violet sneak up to the cathedral, hiding between eaves and the watchful eye of the groom and the bride.
 - After picking up the items, they are spotted, and Samson and Violet flee for their lives.
 - Right before falling into their clutches, a Child Deborah gives them an extra push forward into a small gap from which they can escape. Child Deborah disappears once more.

Memory 3: War

- Open door to war memory--travel through normal orphanage areas.
- Open door--leads to an open field, filled with trenches, planks, construction
 - Up overhead, monsters with unbelievably long legs stretch down to the ground--Samson and Violet must venture through the field. Violet slowly begins to break down mentally--she can hear things that Samson couldn't believe.
- Open up to what looks like a sewing factory--grey and dark
- Go through corridors of the factory--every now and again, Samson and Violet come across limbs and dismembered body parts.

Notes:

Make use of motifs that relate to rot, stagnation, locking things inside:

- Insect
- Rot
- Stagnant water
- Cages
- Rust
- Dust
- Decay
- Wear and tear

Also motifs common in Japanese horror

- Red light
- Surreal elements
 - Repeating rooms
 - Impossible geometry
 - Quietness
 - Crying babies
- Relating to insanity/mental instability
 - Screaming
 - Yelling
 - Thumping sounds on walls/floors

Hospital Notes:

- There were a lot of issues regarding Deborah's birth--she was born to a mistress of another man, and thus her father was someone she never really met.
- Because of this, she attained somewhat of a status as a 'bastard child'.
 - This complex is something that stays with her, and vaguely ties into the 2nd memory.

Home-Town Notes:

- Deborah marries a dependable man
- However, she finds out that he's keeping another mistress
- Deborah hates herself a little more because of this, but because she's pregnant, she stays in the marriage.

War Notes:

- At this point, Deborah already has two children (of whom look strikingly similar to the game's protagonists)
- However, her home is bombed out, taking the children and her husband with it.
- Deborah is captured by the enemy and placed into a labour camp
- Living conditions are harsh, and food is running short
- Many resort to cannibalising on the deceased. Violence between prisoners and guards escalate.
- Deborah lives in such conditions for 6 months.

- Eventually reach the prison areas of the labor camp--people are cannibalising one another, and chase down Samson and Violet.
- They narrowly escape and make it into a cell. In it, there's a single woman, crying, and a hole to escape from in the wall.
 - Samson and Violet talk with the woman, and ask them where they are.
 - She tells them that they're in hell.
 - They ask her what her name is--she replies D@#!)@. Samson and Violet make their way
 - Lore note: That woman was Deborah, as she remembers herself.
- Samson and Violet reach the body disposal area--before entering, Child Deborah stops them, and whispers to them the next item they should be retrieving--a small diary.
- Final boss: A monstrosity of corpses.
 - Samson and Violet manage to escape the clutches of the monstrosity and attain the diary--however, in the last moment, Edward enters and saves them, at the cost of his own life. Edward is swallowed up and eaten by the monster.
- Samson and Violet escape, making it back to the hub, where they will unlock the last door.

Act 3

- By the time Samson and Violet retrieve the last memory, everyone else has already fallen into ruin--they are all in a state of decay, and don't even want to leave the orphanage anymore. Thus, Samson and Violet head off by themselves, being practically the only survivors.
- Samson and Violet face off against Deborah.
- In a last chase, Samson and Violet rush towards the exit and escape--however, when they turn around, the entire orphanage looks as if it had been bombed out. In the outside world, not even a day had passed. This memory is something that will live on only in Samson and Violet.

Backup Pages

Thursday, 3 October 2019 7:39 PM

Game Goals

Monday, 23 September 2019 4:58 PM

1. **Game Goals:** The goal of Somnium Orphanage is to escape from the orphanage. To achieve this goal, the players must switch between two controllable characters to solve puzzles so that they can progress through areas to find clues for unlocking exit in the central hub.
2. **Level Goals:** Collect pieces of Deborah's memory inside the current area to unlock the door leading to the next area.
3. **Micro Goals:** Solve puzzles to pass present trial.

Space

Monday, 23 September 2019 5:08 PM

- Somnium Orphanage is a 2D side-scrolling platformer.
- The game space is a large labyrinth containing a central hub leading to different areas.(hospital, town, and labour camp) Each area has multiple rooms interconnected with each other.
- Some areas are not open to players until they discover enough Deborah's memories.
- The space in the game is continuous since the players have the ability to move anywhere inside the level.

Time

Monday, 23 September 2019 5:08 PM

In the game, the time is continuous. If the players stop acting, everything else can still move. Since players are required to have high intrinsic skill, specifically their mental skills about logic and memory, the game does not have time limit so players can take as much time as they want to consider their next move.

The game may also include some time based challenges. For example, perform certain tasks to pass obstacles before being caught by the enemies.

The game length is determined by player performance. (Their puzzle solving speed)

As players master the mechanics through levels, more tasks are required to be done to solve puzzles. Thus, time based challenge might become harder.

Objects, Attributes, States

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1. Samson and Violet

Samson and Violet are playable characters that can be controlled by the player to pass the level. They move as one character in the game.

- Attribute:
 - isAlive: Indicate the length of the game. If the character is not alive/dying, the screen will start to fade out and the characters will wake up in the hub area.
 - Position: Determine the object's location in the game world.
 - Walk Speed: Determine the object's movement speed along the x-axis.
 - Field of View (FOV): Determine the view range of the character. Only environment inside the view range is visible to player. The FOV is represented by a cone of light that projects from Samson's eyes.
 - Inventory: Determine the items carried by the character. The inventory is represented by a scroll bar with the items inside them.
- Status:
 - Idle State: If the character does not take any action, he will go into this state. An idle animation will be played in a continuous loop.
 - Moving State: If the character's walk speed is not equal to zero and jump speed is zero, he will go into this state. The character can move along the x-axis and an moving animation will be played in a continuous loop.
 - Death State: If the character's health is less or equal to zero, he will go into this state. An death animation will be played and all character's actions will be disabled. The player will then be returned to a bed within the hub.
 - Violet's Hearing State: The characters will remain idle while the players can see soundwaves coming from different directions as Violet uses her hearing to determine the location of objects and enemies.

2. Monster

Monster is the enemy that will attack player when it finds player is approaching.

- Attribute:
 - Position: Determine the object's location in the game world.
 - Walk Speed: Determine the object's movement speed along the x-axis.
 - Attack Range: Determine the maximum distance that the monster can apply damage to the player.
 - Guard Range: Determine the maximum distance that the monster can discover and chase the player.
 - Hearable: Determine whether the monster's movement can be heard by Violet or not.
 - Visible: Determine whether the monster can be seen by Samson or not.
- Status:
 - Wander State: If the monster does not discover the player or player runs out of its guard range, it will go into this state. The monster will patrol along the fixed path.
 - Chase State: If the monster discovers player, it will go into this state. The monster will try to catch the player.
 - Attack State: If the player is within the attack range of the monster, the monster will go into this state. It will attack player and apply damage to the player.

- Death State: If the monster's health is less or equal to zero, it will go into this state. A death animation will be played and all actions will be disabled. This object will then be removed from the level.

3. Interactive Level Object

- Attribute:
 - Position: Determine the object's location in the game world.
 - Changes Terrain: Determines if object changes terrain of level in any shape or form.
 - Misc Attributes: Will vary depending on the requirements of the level.
- States:
 - Triggered/Untriggered: Indicates if object has been interacted with or not.

4. Obstacle:

- Attribute:
 - Size: Space that the object occupies
 - Moveable: Determines if the object is movable
 - Climbable: Determines if the object can be climbed upon/over
- State:
 - Moving/Not Moving: Changes depending on whether or not the player is moving the object around

5. Item (Possessable):

- Attributes:
 - Varies depending on the context of the level:
 - Readable message
 - Interactable with other objects in the level
- States:
 - Picked up/Not Picked up: determines if is inside player's inventory

6. Door

Door is the obstacle that cannot be passed until it is opened.

- Attribute:
 - Position: Determine the object's location in the game world.
- Status:
 - Lock State: If the door is not unlocked by the corresponding key, it will be in this state. The door will block all the characters trying to pass.
 - Unlock State: If the door is opened by the key, it will go into this state. The door will not block the way anymore.

7. Key

Key can be used to unlock the corresponding door.

- Attribute:
 - Target: Determine which door this key can unlock.
 - Position: Determine the object's location in the game world.
- Status:
 - Unused State: If the key has not been used to unlock the door, it will be in this state. The key can exist either in the level or in player's inventory.
 - Used State: If the key is used to unlock the door, it will go into this state. The door will be removed from the game world.

8. Memory Piece

Memory piece is the key item inside the current area. It has to be collected to pass the current level and unlock the door leading to the next level.

- Attribute:
 - Position: Determine the object's location in the game world.
- Status:
 - Uncollected State: If the memory piece has not been collected by the player, it will be in this state. The memory piece will exist in a fixed position inside the level.
 - Collected State: If the memory piece is collected by the player, it will go into this state. In the central hub, the door leading to the next level will be unlocked and the memory piece will be removed from the game world.

10. Ground

The ground in every level is identical and is not really specified what type of ground it is since it is just dark except for some aesthetic elements such as grass depending on the location.

- Attribute
 - Solid: The ground must "feel" solid unless there are some situations that being solid is not preferable.
 - Aesthetic: The ground will have certain aesthetic depending on the location and situation. The ground outside might have grass poking out while the ground inside buildings are usually devoid of any aesthetics.
- Status:
 - Being stepped on – Puffs of dust will emerge from Samson and Violets feet when walked on and a larger puff appears when running.
 - Falling – When Samson and Violet fall to the ground, a large puffs of dust is formed.

Actions

Monday, 23 September 2019 5:08 PM

Basic Actions

- Run: the player can run around the level and move 2 dots from their current position.
- Sneak: the player can move slower and create less noise
- Interact: the player can interact with physical objects inside the level
- Talk: the player can engage in conversations with other characters in the game
- Collect: the player can collect items to reveal the past of Deborah
- Pick up: the player can pick up items and put them in the inventory for later use
- Climb: the player can climb on top of objects. The climbing height is limited to one space

***Strategic Actions**

*Note: because of the type of game we're making, there are not a lot of strategic actions

- Player can solve puzzles
- Player can avoid enemies

Rules

Monday, 23 September 2019 5:08 PM

- Playable characters:
 - In the game, there are two playable characters, Samson and Violet. However, only one character can be controlled by the player at a time. When player controls a particular character, an unique screen will be shown to the player to represent the information that the character is able to gather. Both characters have their own limitations on receiving information so the player must switch between two characters to make the best of each's abilities.
 - If the player controls Samson, the screen will show the vision of surrounding environment but the scene is muted. Meanwhile, because of the limited field of view of Samson, only a fan-shaped area in front of the character is visible to the player. Other spaces should be folded in fog.
 - Accordingly, if the player controls Violet, the screen will be blank but any surrounding sounds within the hearing range will be visualised by sound waves.
- Movement:
 - The player can control the character to move anywhere on the ground, and not through obstacles. The basic movements can be taken by the characters are: walk, run and jump.
 - Two characters will move hand in hand so when player moves one character, the other character will follow. However, player can choose to join hands/ release hands of two characters to toggle on/off this setting so that characters can move to player's desired location.
- Defeat Condition:
 - Characters can be beaten by the monsters, or the harmful traps inside the scene. If the character collides with any of them, the characters dies and player will wake up from the latest checkpoint.
- Victory Condition:
 - In the game, there are four doors. Three of them lead to explorable areas, hospital, town and labour camp. In the beginning, only hospital is open to players. Player must look for a key item(Deborah's memory piece) inside this area to unlock the door leading to the next area. After all key items in these three areas are found, the final door representing the escape exit will be unlocked. Player can win the game by successfully escaping from this exit.
- Save & Load:
 - After finding the key item in the current area, player will be teleported to the central hub. Then, the game progress will be saved. If any of two characters dies, player will wake up in the central hub from the latest saving file.
- Indicators:
 - During gameplay, indicators will be given with response to dangers in the surroundings. If the player is for example controlling Samson (Deaf) and Violets hears a sound associated with danger, then she will alert Samson by showing a non-diegetic indicator above her head. This indicator in effect is telling the player to switch to Violet to locate the source of the sound, and perform necessary actions.
 - If the player is however controlling Violet, and Samson sees danger, he will emit a sound that is distinct only to him, again warning Violet to switch back to Samson. This is especially Important because some unique enemies do not emit sound when moving, making the use of Violet hearing abilities useless without sight.
 - During traversal in levels, locked and unlocked doors will have appropriate indicators

such as lock or unlocked symbol that indicates to the player if they can enter.

- Enemies:
 - There are three main types of enemies: Normal monsters, hearable monsters and visible monsters. Normal monsters can be seen by Samson and they will make sounds while moving. Hearable monsters will sneak in the shadows to approach to the player so they cannot be seen by Samson. However, Violet can hear their footsteps as they approach. Visible monsters will hide their footsteps while getting close so they can only be seen by Samson.
- Hearing Range
 - Within 1 dot, Near. 2 – 5 dots, Somewhere near. 5 to the edge of the screen, far. Different screen, very far

Skill

Monday, 23 September 2019 5:08 PM

Blind Girl Deaf Boy mainly tests the player's mental skill, specifically their logic and memory. The player needs to solve puzzles to pass obstacles and explore the labyrinth to find the way out. Meanwhile, This game feature a gimmick which is to switch between two characters, making the best of each's abilities. Thus, players are tested with using that gimmick in different ways throughout the entire game.

Players are assumed to start with the ability to understand the switching mechanic. As the game progresses, puzzles need to be solved by more complicated strategy actions that contain much more base actions so the players need to have better logical thinking skill to pass the obstacles. Since the difficulty of puzzles increases gradually and the possible usage of the mechanic is introduced to players step by step, players should have time to keep improving their skills throughout the levels.

Chance

Monday, 23 September 2019 5:08 PM

- Each enemy has its own AI that has different degrees of randomness in their movement. So the players need to recognize the pattern in enemy's movement to successfully avoid the enemy.
- In lightning level, players need to roll a dice to determine when there will be a lightning. Only if players roll a number larger than 3, a lightning will appear.

Testing and Balancing Strategies

Saturday, November 2, 2019 11:32 AM

- Our game is a 2D side scroller so the space is continuous and player can move freely. However, it is hard to test because this space setting only makes sense when it comes to computer-based games. That means that we cannot test it on paper. As a result, we introduce two new systems for testing: turn-based system and dot system.
All actions need to take one turn so we can have opportunity to adjust all the game objects responding to player's actions. Meanwhile, all the elements related to speed or range, their units use dots to make test more convenient .
- In our game, one important mechanic is fog of war. In computer game, visible field of view needs to move along with the player. However, it is hard to achieve this effect when testing because we need to change the position of fog of war manually. Then, during the playtest, we figure out a solution for this issue. We use a cardboard and cut a hole in the center. So the cardboard can cover the map and act as the fog of war. To make the cardboard moves along with the player. We stick the token of player to the center of cardboard through tape.
- During the design, we found several friends to do the playtest for us because they did not participate in our development. So they might provide some feedback from some different perspectives that we did not consider before. When we tested the cathedral level, a tester pushed the box right on the top of the monster. We had not thought about this situation before. After discussion, we decided to add a new mechanic that player is able to kill the monsters by dropping box on their heads.
- In this game, we want the players make a good use of each character's ability. So there should be no dominant character that players can keep using without switching to the other character. As a result, we use transitive balancing here. Since Samson's view can gain richer information than Violet's hearing, Violet's hearing range should be larger than Samson's field of view. Meanwhile, we restrict the use of Samson's ability while hiding behind the hiding point.
- During the playtest, we found some monsters' speed is too fast. Since Samson's field of view is quite tiny, if the monster moves too fast, player will not have enough time to respond. As a result, we do a trade-off balancing here. We decrease the speed of monsters to keep the magnitude of field of view and speed similar. So player can have time to react and some wrong actions taken by player can be tolerated.

Idea Pool Mechanic

Sunday, October 13, 2019 3:39 PM

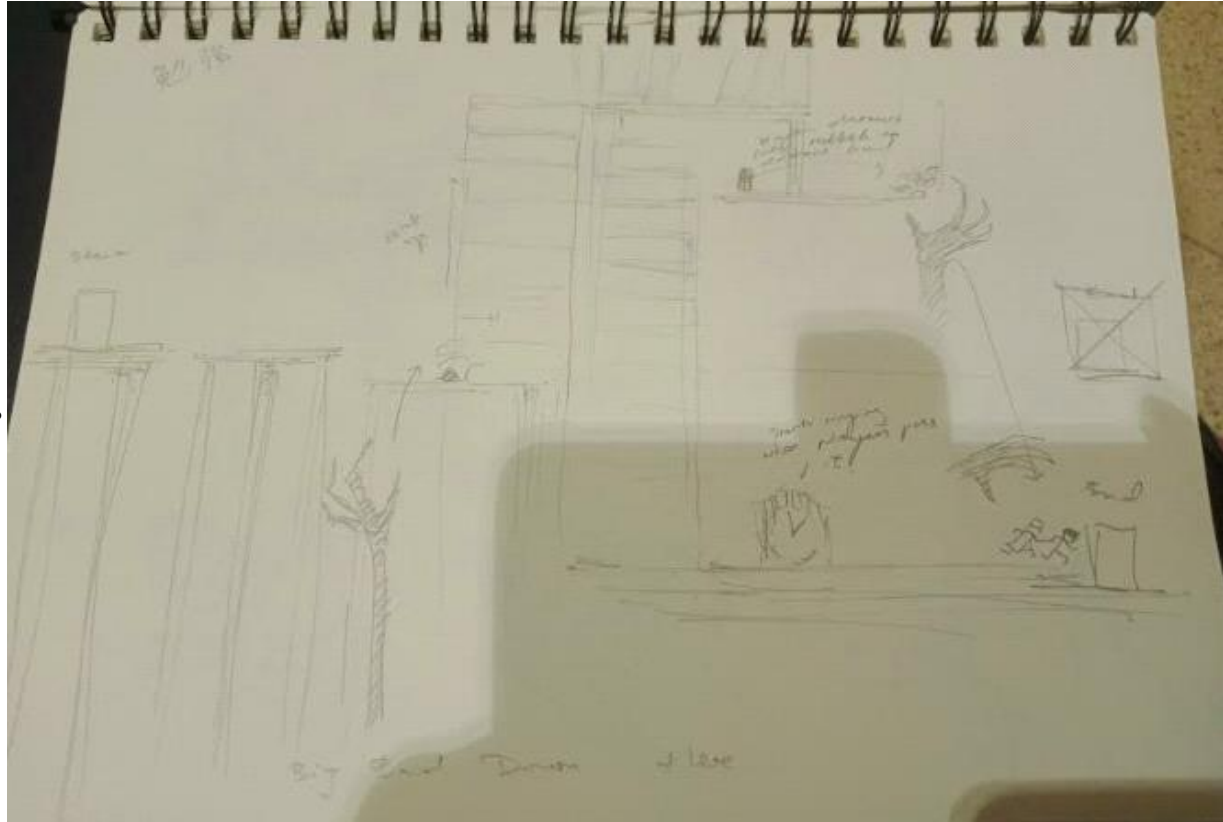
- The game should contain elements of stealth such as sneaking, walking slowly and hiding under or inside objects such as a closet. There should be less puzzle solving and more about getting to the end of the level alive.

Idea Pool

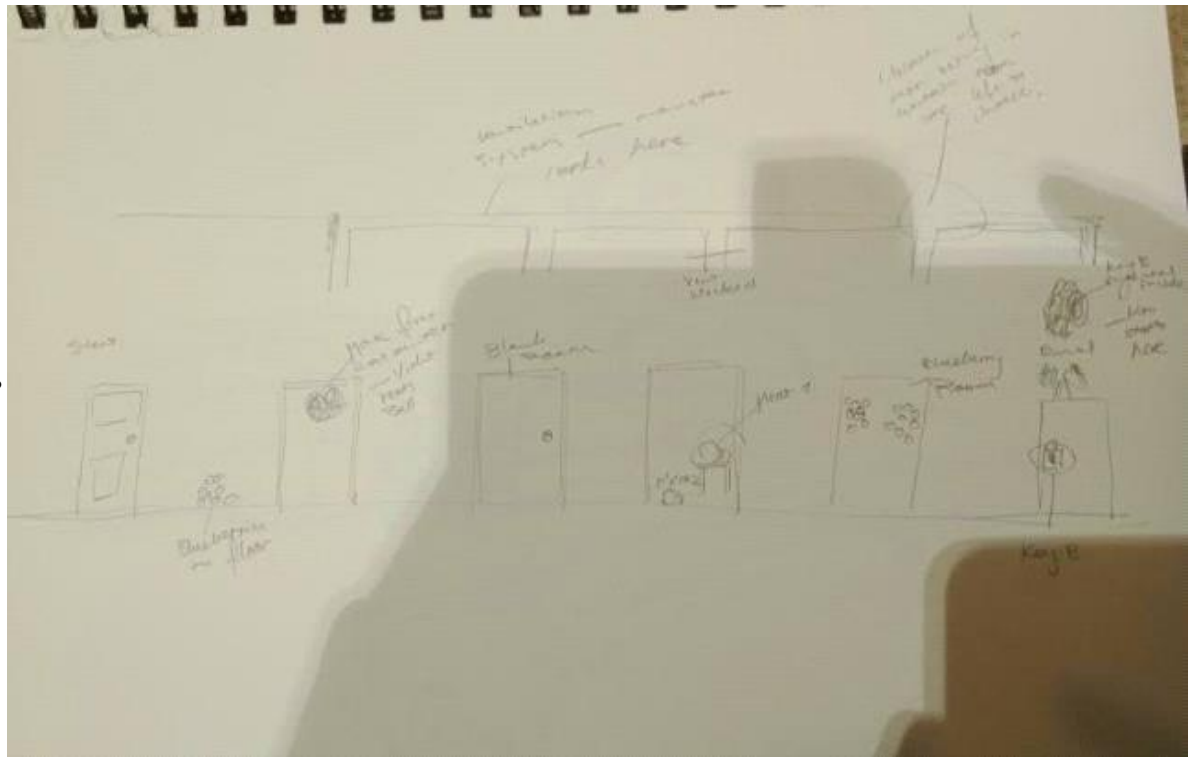
Wednesday, 9 October 2019 11:00 AM

JP

- The monster is large and covers the span of the entire level--however, it's legs are extremely long, and its main body cannot be seen--only the legs.
 - If the player stays in the open for too long, they get stabbed by the legs and die.
 - Focus on strategically rushing to hiding spots and diverting the monster's attention.

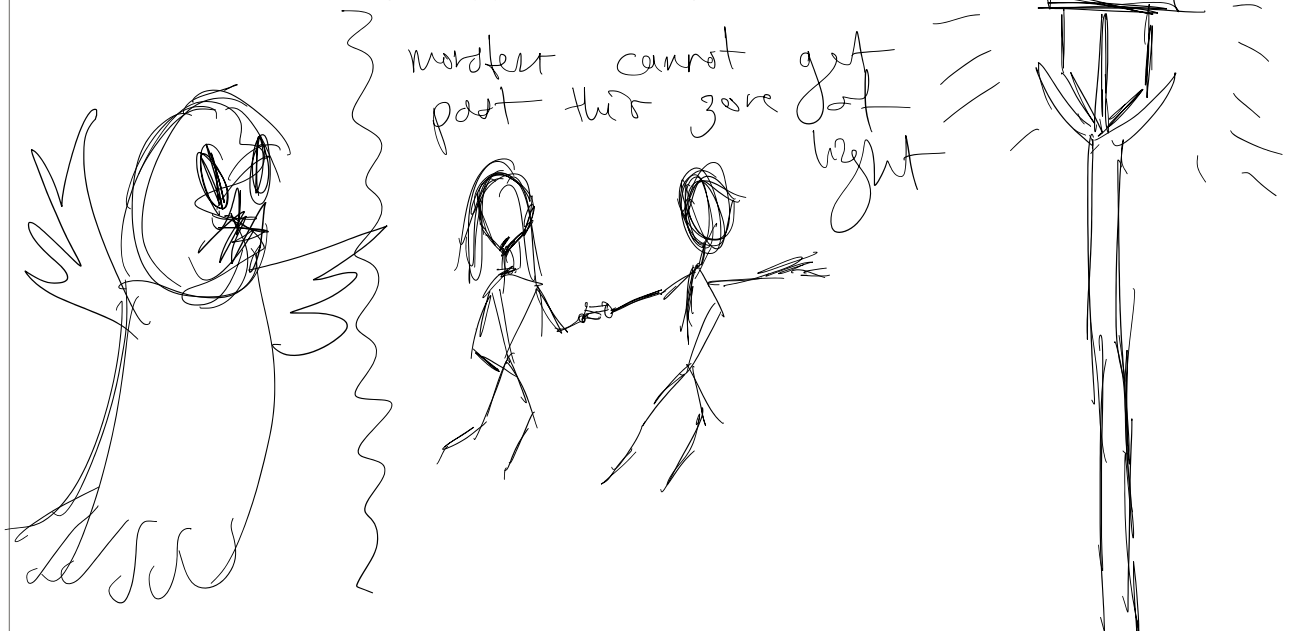


- There is a corridor, on it a row of doors. You're trying to reach the door at the end--however, it is locked and you need to find the key.
 - You need to look into the different rooms in the corridor--however, you also need to use Violet's listening abilities, as opening the wrong door could cause a monster to snatch you up--this monster can travel between rooms.



Hanif

- My ideas are similar to JP's one, but instead of a big monster throughout the whole level, there would be smaller monster throughout the level. There are three monsters in the game, one that makes sound and can be seen, can be seen but not heard and heard but not seen. In each level, for example the beginning level, maybe only the first monster is introduced, whereas on the second level, both the first and second monsters are used.
- This way there is flow in the game as the experience of the player increases, so must the difficulty of the game.
- Samson and Violet cannot fight the monsters, so they can only evade the monsters and run away to safe harbor in strewn in the level. I was thinking of lamp post with lots of light.

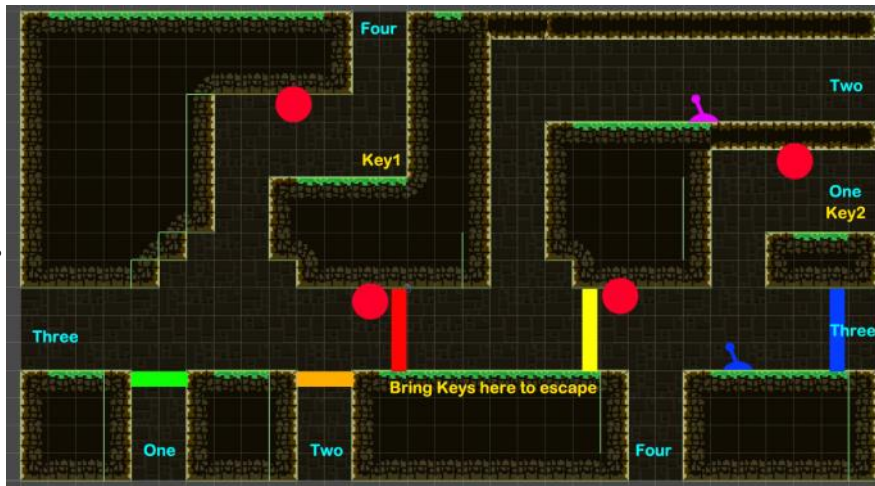


Minh

Felix

- My idea is from the plot. "they come down to the dining hall to find that no one is there. The children decide to go into the kitchen in the hopes of finding them--however, the door to the kitchen leads back to a copy of the dining room once again". Deborah wants to keep everyone with her so she traps Samson and Violet in a hall that nobody can leave. All doors lead back to the hall again.

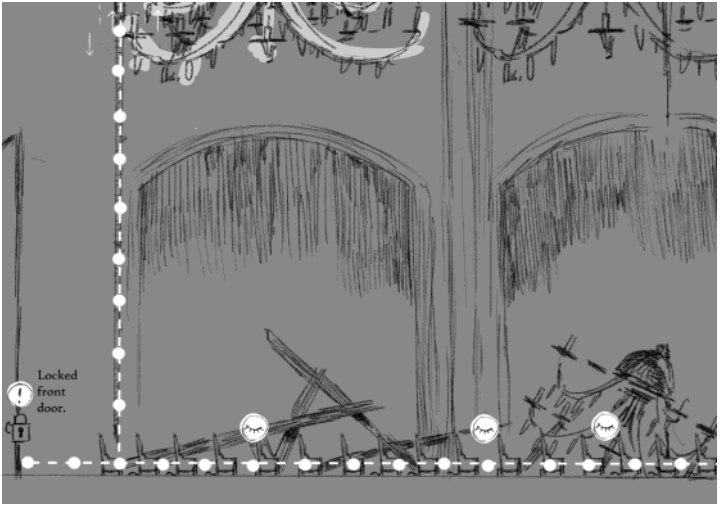
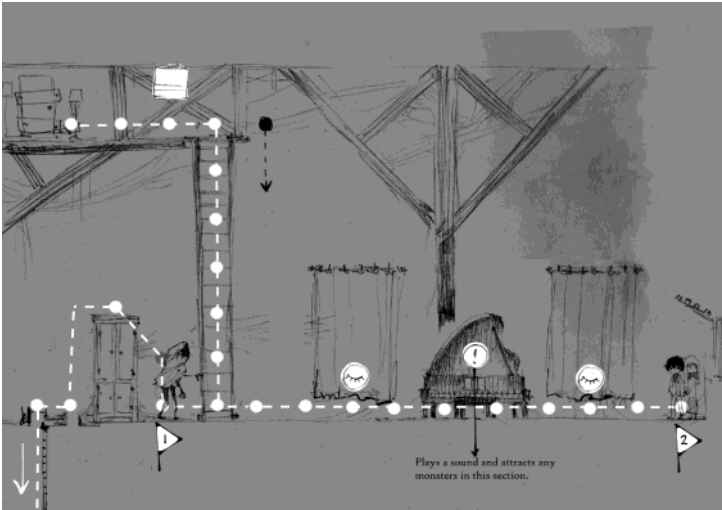




- This is a simplified visual representation of the level. It's actually a two-story rotunda. I just use this image to demonstrate how it works. The rule is:
 - All colorful squares represent the doors. They can be switched on/off by those two switches.
 - Red points represent monsters. They do not want to kill two children but they want to trap them here. So player cannot pass them with the key. The key will be Snatched by monsters and thrown back to its original position. If player uses switch, they will be attracted/frighten away by the sound.
 - The purple switch can control green door/orange door/blue door/top left monster/top right monster.
 - The blue switch can control green door/orange door/red door/yellow door/bottom right monster.
 - If player uses the switch, the doors/monsters that are controlled by this switch and are open/guarding will close/walk away and the doors/monsters that are controlled by this switch and are close/leaving will open/guard.
 - Those blue numbers represent doors. Player cannot leave this hall so if you leave from the left door three, you will come back to this hall from the right door three.
 - The exit is in the center of the hall but it needs two keys to be unlocked. So player must bring two keys to the center of first floor.
 - Player starts at the center of first floor. The red door/orange doors are initially open and other doors are close. The top left/bottom left monsters are guarding and the other two are walking away.
- Puzzle solution(Not the only one):
 - Go to door 2 to use purple switch.
 - Go to door 1 to use blue switch.
 - Go to door 4 and then door 2 to use purple switch.
 - Go to door 1 to get Key 2.
 - Use blue switch throw the key to pass the monster.
 - Use blue switch again to move key 2 to the center
 - Use blue key and then go to door 4
 - Go to door two and use the purple switch
 - Go to door 1 and then door 4
 - Get Key 1 and move it to the space between door 1 and 2
 - Go to door 3 and use blue switch
 - Go back to get key 1 and go to door 2
 - All keys are in the center now

Cathedral Level

Sunday, 13 October 2019 5:14 pm

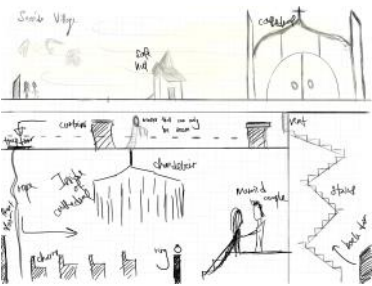


Cathedral :: Legend

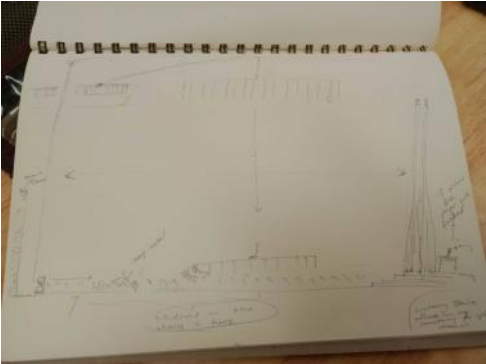
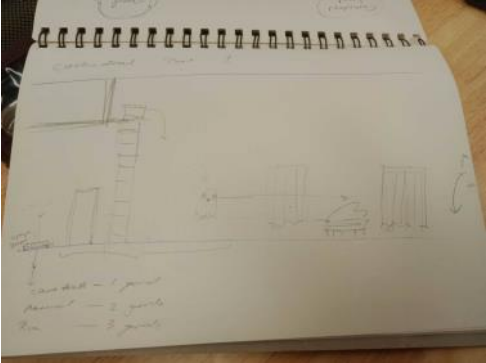
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|--|---------------------|--|-------------------|
| | Player Start | | Wedding Ring |
| | Hideable Spot | | Ritualistic Sword |
| | Interactable Object | | Patrol Flag |
| | Box | | Save Point |

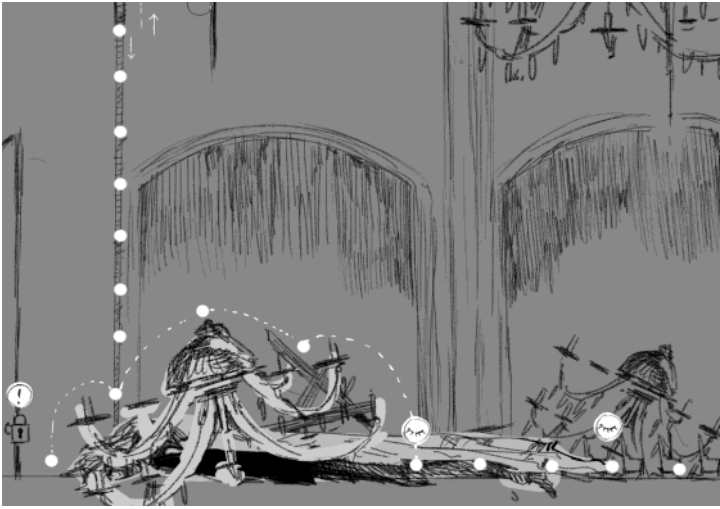
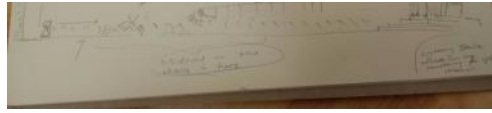
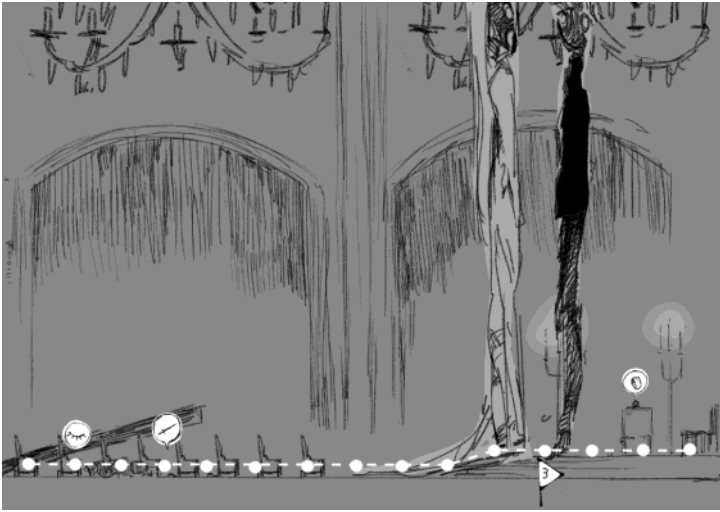


First Draft:



2nd Draft:





Cathedral Description

Thursday, 17 October 2019 10:45 AM

Level Goals:

In essence, the aim of the level is to explore and attain a wedding ring inside the cathedral, and to escape the level with that ring.

Level Description (Micro Goals, Challenges, Landmarks, Show Don't Tell) & Space:

The player starts off in the upper floor of the cathedral--a dusty attic-like room. There is a trap door on the other side of the room--a micro goal of this cathedral level--however there are 2 challenges that prevent them from reaching it:

- A ghost that will track them down and kill them if aggroed.
- A tall cabinet they must climb over.

Near the start of the level, there are 2 curtains, and a piano. The player can hide in these curtains to prevent detection from the enemy, while the piano can be played to attract the ghost's attention. The player is shown this via indicators in these areas that imply their use. The piano's ability to attract the monster is also implied through the fundamental fact that it is a piano.

The ghost--the first challenge--is dealt with by playing the piano to attract its attention, and then quickly hiding in the curtain left of the piano. As the ghost investigates the piano and then moves to the right side of room, the player can sneak out and deal with the challenge of the tall cabinet.

As the cabinet is too tall to climb over, the player is implicitly told that the solution for the problem lies elsewhere, with the presence of a nearby ladder acting as a suggestion for alternative movement. On top of that ladder is a balcony, on which lies a box they can push off. The player may push the box off the balcony and push it towards the tall cabinet to climb over it--however, this must be done quickly, as the sound of the box landing alerts the monster.

After climbing over the cabinet, the player can descend down a trap door via rope, on which they can land on a balcony that contains on it a checkpoint to save their progress. Additionally, on the right side of the balcony is a rope tied in a knot, connected to a large chandelier that can be seen on the right side of this section of the stage. This rope and the chandelier acts as a landmark, as it will be revisited later.

From here, they can climb a rope down to the main hall. Reaching the floor, the player will find on their immediate left a large locked door--this also acts as a landmark, indicating itself as a means of escaping the cathedral. From here, the player must walk towards the right of the cathedral, in which they come across rows of pews, with some spots indicating that they can be hid in.

Further to the right of the cathedral, the player will find two tall creatures standing at the altar repeatedly chanting wedding vows, and on that altar lies the ring that must be attained. As this area of the cathedral is dimly lit, the player can see the full scope of this area. A bit further from the player's position upon seeing the monsters is a ritualistic sword they can pick up--however, on their way to attain it, the player trips over some rubble, alerting the monsters and aggroing them. When aggroed, the candles that light the area are toppled over, plunging the player into darkness once again.

In this point of the level, the micro goal is to climb up the rope used to get to the main floor, and cut the ropes of the chandelier when the two monsters walk under it, crushing them both and neutralising their threat. The challenge regarding this micro goal is to do it without detection, as the contrary would result in the player being snatched and eaten. Additionally, as the player cannot physically see the monsters from the balcony, they must use Violet's hearing abilities to listen for the tinkling of the chandelier glass--this indicates that the two monsters are below the chandelier, as their heads are tall enough to brush against it.

After crushing the monsters, the player is free to go to the altar and take the ring without danger. After attaining the ring, the players will find that the front doors of the cathedral have opened, letting them escape.

Mechanics Present:

Objects/Attributes/States:

Object	Attribute	States
Samson	<ul style="list-style-type: none"> • isAlive: Yes • Position: Specified on level • Walk Speed:1 • Run Speed:2 • Field of View (FOV): 3(1.5 on each side) • Inventory: Empty 	<ul style="list-style-type: none"> • Idle State • Moving State • Death State
Violet	<ul style="list-style-type: none"> • isAlive: Yes • Position: Specified on level • Walk Speed:1 • Hearing Range: Entire level 	<ul style="list-style-type: none"> • Idle State • Moving State • Death State
Ghost (Monster)	<ul style="list-style-type: none"> • Position: Specified on level • Walk Speed: 1 • Run Speed: 2 <ul style="list-style-type: none"> • Extra detail: Monster only runs if within player's vision • Attack Range: 1 • Hearable: Yes • Visible: Yes 	<ul style="list-style-type: none"> • Wander State • Chase State • Attack State • Death State
Bride (Monster)	<ul style="list-style-type: none"> • Position: Specified on level • Walk Speed: 2 • Run Speed: 4 <ul style="list-style-type: none"> • Extra detail: Only runs if player steals the ring, or if it enters the field of vision of the player. • Damage: Kill player immediately • Attack Range: 1 • Hearable: Yes • Visible: Yes 	<ul style="list-style-type: none"> • Wander State • Chase State • Attack State • Death State
Groom (Monster)	<ul style="list-style-type: none"> • Position: Specified on level • Walk Speed: 2 • Run Speed: 4 <ul style="list-style-type: none"> • Extra detail: Only runs if player steals the ring • Damage: Kill player immediately • Attack Range: 1 • Hearable: Yes • Visible: Yes 	<ul style="list-style-type: none"> • Wander State • Chase State • Attack State • Death State
Box (Obstacle)	<ul style="list-style-type: none"> ▪ Size: 1 dot ▪ Moveable: Yes ▪ Climbable: Yes 	<ul style="list-style-type: none"> • Moving/Not Moving
Ring (Possessable Item)	n/a	<ul style="list-style-type: none"> • Picked up/Not Picked up
Rope tied on balcony	<ul style="list-style-type: none"> • Requires possession of item?: Yes (Ritualistic 	<ul style="list-style-type: none"> • Interacted with/Not

(Interactive Level Object)	Sword)	Interacted with
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Space:

The level is 2D in nature, as is the rest of the game.

Actions:

In this level, the player may hide within the curtains and certain areas of the pew rows to avoid monster detection. In the upper parts of the cathedral, they can climb the ladder and push the box off the balcony. They may also climb on top of the box.

On the main hall, they can pick up items like usual, and--unique to this level--they can use the ritualistic sword to cut the rope of the chandelier. In terms of picking up items, it is possible for them to pick up the ring without cutting the chandelier--however, they are immediately tracked and killed for it.

Time:

No concrete time limits are implemented in this level--however, certain sections of the level, such as dealing with the ghost, climbing over the cabinet, or running/hiding from the monsters in the level act as time pressure for the player--slowness and indecisiveness in their play will result in death.

Chance:

Very little is left up to chance, as the monsters and the placement of the objects in this level are concrete and defined. In this way, the level is quite staged and requires a good sense of timing and urgency.

Skills:

The skills required in this game would be strategic thinking--the player must hide from monsters, move obstacles, and affect the environment in a way that ensures their survival and the resolution of their goal. Additionally, it requires the player be patient and observant, especially in regards to the patterns of the monsters' patrolling, as well as the landmarks that hold key to their progress.

Rules:

Regarding monsters' movement patterns:

Ghost:

Once the player plays the piano, the ghost will move at a steady speed towards the very right side of the stage--the ghost will continually stay on the very right, until the player pushes the box off the balcony.

After the box push, the ghost will start moving towards the player at a steady pace. If the player is still on the ladder, the ghost will climb up the ladder and catch them. If the player climbs over the cabinet, the ghost will continually go towards the left direction--however, if the player focuses enough on running, the ghost will not be able to reach them.

The Bride and the Groom:

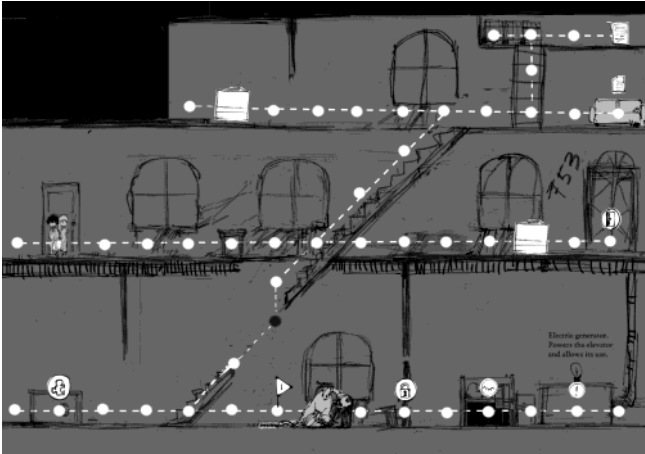
After being aggroed from the toppling of the rubble, the bride will start moving towards the very left part of the stage. After reaching the very left part, the bride will travel to the other side until they reach the very right side of the stage--she will go back and forth in this manner. The groom also follows this pattern of movement--however, he only starts moving from his starting position after the bride takes 4 turns of movement.

Regarding the order that parts of the environment are interacted with:

If the chandelier rope is cut, and less than 2 of the monsters present in the main hall are caught in the chandelier, the players will immediately be caught by these two monsters within the next 2 turns of movement.

If the player sneaks up and manages to attain the ring before killing the monsters, the monsters will immediately be alerted and immediately enter the altar section of the stage from the right side--this way, the player is trapped and will be eaten no matter what.

Regarding the opening of the front door, it will only open if the player possesses the ring.



Orphanage :: Legend

	Player Start		Vault combination
	Hideable Spot		Patrol Flag
	Interactable Object		Save Point
	Box		Elevator :: exit
	Lock		Note
 Monster			



Lightning Description

Friday, 18 October 2019 9:36 AM

Level Goals:

The main goal of this level is to activate the electrical generator which will allow the characters to use the elevator and move on to the next area.

Level Description:

This level has 3 floors. There are 5 windows located in the level: 3 on the middle floor, 1 on the top floor and 1 on the bottom floor. Occasionally, there will be a lightning strike, illuminating the windows to reveal a silhouette of a hanging lady on one of them. She will move from window to window with each lightning strike in a pattern. If the characters are in front of the window where she appears, they will be killed and will have to restart from the last checkpoint.

On the bottom floor, there is a door to the generator room, but it is locked. On the left side of the floor is a safe that contains the key to the generator room, however the player needs to know its lock combination. On the top floor to the right, there is a note with the numbers "123" on it. On the middle floor to the right, the numbers "753" are etched on the wall. These 6 numbers are the safe combination: 123753.

The staircase leading to the bottom floor from the middle floor is broken. There are 2 boxes, one on the top floor to the left, and one to the right of the middle floor where the etched numbers are. The player can stack these boxes to create a platform for the characters to move downstairs.

As soon as the lever is pulled, the hanging lady from the beginning of the level will appear next to the door. She will come into the room and stay there. The player will need to hide away to avoid immediate detection and death, and as soon as they leave the hiding place, she will immediately start chasing the player. In order to escape, the player will need to make a run for it towards the elevator.

Micro Goals

The micro goals of the level includes:

- Avoid the hanging lady every time lightning strikes
- Look for the safe combination
- Stack the boxes to open a path downstairs
- Avoid the hanging lady when she starts chasing you after you activate the generator

Challenges

The players will be challenged on their memory and logical thinking skills. This level requires the players to explore all of the objects within level, find all possible information, and piece them together to open the path forward.

Landmarks

- Etched numbers "753": This landmark indicates the characters are towards the right of the middle floor.
- Broken downwards staircase: This will let the players know that they are on the middle floor, as it's the only floor with a broken staircase towards the bottom floor
- The elevator: This indicates the destination the players need to go towards to finish the level.
- Windows: The number of windows will also give some information to the players about which floor they're on.

Show, Don't Tell

- The safe combination: the note and the etched numbers are present, but it's up to the player to figure out what those numbers are for. No explicit information are given to the player about them being the safe combination.
- Broken staircase: There are boxes in the level, however there's no information given to the player about stacking them to create a path downstairs.

Mechanics:

Space

Continuous space with some areas inaccessible until the player finds a way to open them.

Time

Continuous time. A chase will happen after the player gets out of hiding and visible to the hanging lady.

Objects/Attributes/States

Object	Attribute	States
Hanged Woman (Monster)	<ul style="list-style-type: none"> • Position: Specified on level • Walk Speed: 1 • Run Speed: 2 <ul style="list-style-type: none"> • Conditions for monster running: <ul style="list-style-type: none"> ○ When it enters the player's field of vision ○ When the player runs even once--from then on, monster is indefinitely aggroed and will chase the player to the ends of the earth. • Attack Range: 1 • Hearable: Yes • Visible: Yes 	<ul style="list-style-type: none"> • Wander State • Chase State • Attack State • Death State
Boxes (Obstacle)	<ul style="list-style-type: none"> • Size: 1 • Movable: Yes • Climbable: Yes 	<ul style="list-style-type: none"> • Not Moving • Moving
Generator (Interactive Level Object)	<ul style="list-style-type: none"> • Position: Specified on level • Changes Terrain: No 	<ul style="list-style-type: none"> • Triggered • Untriggered
Note (Possessable Item)	<ul style="list-style-type: none"> • Readable Message 	<ul style="list-style-type: none"> • Picked up • Not picked up

Actions

In this level, the player will utilise the following actions:

- Run
- Sneak
- Interact
- Pick up
- Climb

Rules

- If the characters are in front of a window where the hanging lady silhouette appears, they will be killed and the player will restart the level at the last checkpoint.
- Once the generator has been activated, the hanging lady will spawn at the bottom floor window and move in towards the far right of the generator room and stay there. The player

will need to utilise the run action to outrun the monster. At any point the player becomes visible to the monster, the player loses and will restart at the last checkpoint.

Chance

There are no elements of chance present in this level. The hanging lady appears on the windows with a certain pattern.

Skill

This level will test the player's logical thinking and puzzle solving skills. Once the generator has been activated, outrunning the hanging lady will test the player's physical skill in running back to the elevator, albeit not to a great degree. There is no time limit, giving the player time to plan the next moves accordingly.

Character Archetypes

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- The Hero

The Hero in this game is not represented by a singular figure, but rather by both Samson and Violet, since they are both present throughout the game and one cannot survive without the other. Violet's sense of hearing can warn Samson about a threat approaching while Samson can help Violet navigate the deadly world. They both possess qualities distinctive to a Hero, for example their unwavering bravery in facing whatever horrors lie behind each door, and not just so they could escape the orphanage but also to help their friends who were quickly dying inside the orphanage from Deborah's curse. Each time they encounter anyone in need they would not hesitate to help. For example, when they encountered the other Orphans, they would direct them to the safe haven.

- The Herald

The Herald in this game is both Deborah and the child version of herself. It was Deborah who initiated the curse that turned the orphanage into the nightmarish version of her mind, and it started Samson and Violet's journey to escape the orphanage. However, the person to point the way and advance the journey was Child Deborah. Every time the siblings met her, they are presented with a goal that will take them one step closer in escaping the nightmare. In the hospital section of the narrative, they are tasked with finding the box and in doing so, they are able to enter the next door that was initially locked.

- The Shadow

Undoubtedly, Deborah also plays the role of the Shadow. It could be argued that Deborah is the Shapeshifter, since she initially takes care of them and loves them dearly, only for her love to manifest itself into something obsessive and evil. However, while some of the Shapeshifter trait is fulfilled, the majority of Deborah's actions are distinctively of the Shadow as she tries to kill Samson and Violet at every possible instance.

- The Ally

Edward portrays the Ally archetype well. While not being by Samson and Violet's side throughout their whole journey, he frequently saves them from life-threatening situations. His loyalty and bravery are such that he will sacrifice himself to protect Samson and Violet. Near the end of the story, Edward bravely held off the long-limbed monster but suffered a mortal wound that killed him. Child Deborah's also embodies the Ally characteristics. Her intent to lead the children to safety meant that she had to face the monster that is the evil manifestation of herself, though her fate is not known when she sacrificed herself to allow Samson and Violet to escape.

Narrative Tropes

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- **Deus Ex Machina**
Edward is the Deus Ex Machina within the narrative. Two times he came to Samson's and Violet's assistance during the moment that they needed it the most. While his appearances are justified because he had a gut feeling about the trouble the siblings might run into, his timely arrival to their help is too convenient to not be considered a Deus Ex Machina.
- **Convenient Eclipse**
While Samson and Violet are running away from the floating clothes, they happen to find a safe hut where they can hide in. Not only that, they also managed to find the accountant and a few more orphanage kids hiding in there.
- **Chekhov's Gun**
The appearance of Child Deborah is seemingly insignificant in the beginning, however the items that she asks Samson and Violet to acquire are essential to open the last door that will lead them to safety.
- **The Quest**
On Samson and Violet's way to escape, they meet with child Deborah and are asked to find some key items that are important to her.
- **Mr. Exposition**
Child Deborah is a character whose purpose is to provide exposition to the other characters to move the plot forward.
- **Body Horror**
The labyrinth is full of monsters with grotesque body structures.
- **Crapsack World**
The story happens in a labyrinth that is a terrible location to live
- **"Die Hard" on an X**
Deborah, the bad guy has taken over the orphanage and taken everyone hostage. Samson and Violet, our heroes are also in the place and must save everyone.
- **Fish out of Temporal Water**
Samson and Violet are forced to adjust living outside of their original time period to survive in the labyrinth.
- **Hyde and Seek**
Samson tries to lead themselves and another character, Violet to safety while avoiding some kind of monster while the monster is the other person, Deborah's alter ego.
- **Start of Darkness**
The game contains three areas that reveal some moments in Deborah's life where she started to become evil.
- **Chase scene**
Samson and Violet are chased by monsters. To survive, they must escape to the exit before being caught up.

Stereotype

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- Child Hero
Samson and Violet are young heroes who must conquer their fear to save everyone and escape from the labyrinth though they are still children.
- Damsel in Distress
Violet is the character who is put into immediate danger in order to put the cast in motion. She is trapped in a hostile labyrinth and waited to be protected and saved by Samson.

Clichés

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- The Antagonist – Tragic Backstory

Use of the 'show, don't tell rule'

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- The game is very "Story Based". We want the players dig out Deborah's past to discover the reason that she turns into an insane witch. To satisfy 'show, don't tell rule', we try to integrate her emotional characteristics of different periods into the game environment. The environment will become more gloom as players go through tragedies in her life. So players can feel her despair through the depressed environment which is full of muted dark color, corroded walls and broken furniture. As a result, players can better understand Deborah's storyline because of strong sense of substitution. Furthermore, after players relieve Deborah's memory, the environment will be filled with light and color again to indicate that there is no more trial in this area.
- Blind Girl Deaf Boy is a puzzle game so it is important to make sure that we provide enough clues in a less obvious method. In the cathedral level, players need to find a sharp object and then go back to cut the rope for progressing. To ensure players can come up with the solution that we design, players are able to see a rope tying to the handrail when they pass along. So when they get the sharp item, they can associate that item with the rope they see. Meanwhile, in this level, players need to cut the rope to make the chandelier fall on monsters' head. To hint players, there is a broken chandelier on the ground in this level's background.
- This game has a mechanic: players can interact with objects inside the environment. To allow players to know what they are supposed to interact, we decide to set up connect in players' mind instead of using some signals to tell players. For example, players are able to push or pull some objects inside the level for solving puzzles. To make players understand that, we make a puzzle with only a box and a high wall inside the scene. Since there is no other object, player will soon figure out that they need to pull the box beside the wall and use it as a stepping stone to pass the obstacle. On the box, there is a small handle to indicate that it can be pulled. After this mechanic is emphasized by other puzzles multiple times, players will know that objects with handle on it can be pulled.
- Player plays as two powerless children who are trapped into a labyrinth full of monsters. To show their dread feeling, when monsters pass their hiding places, they will tremble with fear.
- Some levels have different types of traps. Despite their different appearance, we have to show clearly that they are harmful to the players. Thus, we decide to have some dried blood around them to indicate their hazard so players will not see but ignore those traps.

Genre Conventions

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Blind Girl Deaf Boy is a combination of Platformer Game and Puzzle Game.

It contains challenges usually shown in platformer and puzzle games: exploration(explore the maze to find memory pieces and the exit), puzzle(switch between two controllable characters to pass obstacles and avoid enemies) and race(solve puzzles within time limit, etc. Before being caught by monsters) challenges.

It also tests skills commonly required by platformer and puzzle games: players' mental skill specifically their logic(think about the possible usage of the items discovered and the link between surrounding environment and items obtained), memory(remember the pattern of monster's movement) This game requires high intrinsic skill(Come up with correct solutions to pass obstacles) but lower time pressure(players can take as much time as possible to keep their thoughts organized). However, since the game contains some horror elements, to increase the tension, there are also some challenges requiring significant time pressure, while lowering the intrinsic skill requirement(Need to solve easier puzzles before being caught up to).

Balancing and Difficulty

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Balancing:

Players can control either Samson who can see or Violet who can hear. Since the vision can provide richer information, to balance these two characters' abilities, Samson has smaller field of view while Violet is able to hear sounds from farther away. As a result, two characters' abilities are both important for progressing through levels.

There are three types of monsters in the game, the first is the monster that can be seen and heard, then monsters that can only be seen but not heard and finally monsters that can only be heard but not be seen. Each of these monsters have pre-defined movement speed and field of vision. The first monster, the one that can be heard and seen, has an average walking speed and field of vision. The second monster, that can be seen but not heard has a slow movement speed and small field of vision. The reason being that the limited vision of Samson would only register the monster when it is nearby and if aggroed, the monster must have a slow movement speed so that Samson and Violet can react appropriately without being immediately killed. The narrow field of vision of this monster is so that the player can hide given sufficient distance is achieved. As for the last monster type, that can be heard but not seen, the balancing done was to make the movement speed fast and the field of vision large. The rationale being that the player would have been aware of the monster even at a distance, and thus appropriate measurements would have been taken beforehand. Since the field of view is large, the player would be further away from the monster when it aggroed, and thus the speed would have to increase to compensate.

As for the puzzle aspect of the game, each level is unique and requires different approach to solve the level goal. Certain clues or information can only be accessed by either Violet or Samson, such as the combination written on the wall or the whispers of creatures within the walls. The balancing done is to make sure that no levels are totally dependent on one character and requires the combined effort of both characters to complete it.

Difficulty:

Absolute Difficulty:

This game has high intrinsic skill requirement because the players need to think about the method to conquer present trials like avoiding enemies or solving puzzles. So the player stress cannot be high. Players will not be given time limit to come up with a solution. The absolute difficulty of the game increases constantly because more mechanics are introduced so puzzles contain more elements and require more strategy actions to be solved, this is directly related to maintaining the flow of the game by increasing the difficulty as player experience increases the more they play the game. However, there are also some challenges having time limit, for example, players have to solve puzzles before they are caught up by the monsters. For these challenges, the complexity of puzzles will be much lower, to induce less stress which might affect the flow.

Relative Difficulty:

The relative difficulty of the game in the beginning can be quite high, since the player has just been introduced to the game mechanics. Also, being a survival horror game can put off some players from experimenting to avoid early termination.

To keep a good difficulty flow, the relative difficulty should keep increasing. So the relative difficulty should increase faster than the players increase their skills. In this game, mechanics are introduced to the players one by one. Thus, players are provided with opportunities to get familiar with new mechanics in some simple levels that have no harmful hazard, this way the players can practice and improve their skills about logical thinking and ability of using mechanics. As the player progresses, each new game mechanic will stack on top of each other and each level will require the use of game mechanics learnt previously. Hence, the intrinsic skill required will steadily increase which will maintain the flow of the game and prevent boredom. But as game progresses, the puzzles will become more complex and the levels will be full of hazards.

OLD VERSION

There are two types of monsters: monster that can be seen but not heard, and monster that can be heard but not seen. Because players can hear enemies from farther away but when they can see the enemies, the enemies are already close. To balance the difficulty, monster that can only be seen should have slower movement speed so players can have enough time to react and escape.

There are puzzles with several different solutions. To solve those puzzles, information need to be gathered. Some information can be obtained both in Violet and Samson's screen so there are different approaches. However, since some vital clues are only available to Samson or Violet, no matter which approach the players use, there are certain steps that must be taken. Thus, there is no solution that obviously exceeds other solutions.

As the puzzles become more complex, players also can make a good use of more mechanics to solve the puzzles. So there are more possible combinations of strategy actions. This also means that players cannot progress to the next level unless they master all the mechanics that have been introduced before

Level layouts

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The layout in Blind Girl Deaf Boy is a combination layout. The orphanage is a hub layout. There is a central hall which acts as the safe house for players. This central hub contains four doors leading to different areas for further exploration.

Each area is a linear layout. Players have to pass trials to progress through levels. Once players pass a level, they cannot return to the previously visited levels.

Since Blind Girl Deaf Boy is a puzzle game and has strong story, choosing a linear layout is easier for telling a cohesive story. Meanwhile, linear layout is better for designing puzzles because player's movement is predictive. So we can guess the possible strategies taken by the players and set traps there to confuse players.

Cathedral Overview (for playtest)

Wednesday, 30 October 2019 2:08 PM

Samson and Violet were told by a strange, seemingly omnipotent little girl to look for a wedding ring, if they hoped to make any progress to their escape from the orphanage.

After venturing through the orphanage, they find themselves in open ground--an old town, seemingly modelled after Deborah's home. After venturing through, avoiding the various traps and creatures that chased them down, they find themselves before a large, towering cathedral. Deducing that the ring must be inside, Samson and Violet make their way to the back, climbing up a flight of stairs, ending up in the attic space of the cathedral.

Here is where the level starts. Find the ring, and escape the cathedral unscathed.

Lightning Overview

Wednesday, 30 October 2019 2:08 PM

Samson and Violet have recently opened the first door in their safe haven, and have already made some ways through the orphanage in search of clues to their escape.

They enter a dark section of the room--like the majority of the orphanage, the lights are out, and very little can be seen. However, with the multitude of windows in the area, Violet notices that it is raining. Accompanying the rain is occasional lightning--and illuminated in every lightning flash is the silhouette of a hanging, strange figure--Samson has the impression that it is not at all friendly.

Guide Samson and Violet through the level and escape this section of the orphanage.

Prototype Rules

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Required Dice and Materials to Play:

- D6
- Cardboard Fog of War screen
- Included tokens
- Game Master Screen
- Spare sheets of A4 paper--these will be used to cover the rest of the map the cardboard fog of war cannot cover.

The Player's Guide

You play as Samson—a deaf boy—and his sister, Violet—a blind girl. Trapped in a nightmarish Orphanage, you must guide Samson and Violet through a monster-filled hell and get them out.

Rules

The game has 2 players--the player, and the game master. The game also follows a turn-based system. After the player makes a turn, the game master makes their turn, tracking the players on their own map and modifying other tokens on their map according to the rules of the level.

You, the player, can do the following actions within a turn:

Moving (1 turn)

You can only move from one dot to another, and they must be connected by a dotted line in order to traverse between them.

You can move 1 dot in order to walk quietly and cautiously. You can also move 2 dots in a turn to rush your movement—however, this makes loud noises.

In some of the levels, there are black/greyed out spots. This indicates that you cannot move to these spots, even if adjacent—usually, you need certain objects to enable you to move there.

Interacting (1 turn)

Some parts of the level may be interactable—this will be indicated by an exclamation mark. To attempt to interact with these parts of the level takes up one turn.

However, investigating the interactable area takes up 0 turns. Investigating will give you insight on what the interactable area is (the game master will explain to you).

Violet's Ears (1 turn)

You can spend a turn to look at a map of what Violet hears. On Violet's map, you cannot see the physical details of your surroundings—however, you can see the source of any sounds within the level, as well as the general direction of sounds that are further away from Samson and Violet's vicinity.

Hiding (1 turn)

Some spots will be marked with the image of a closed eye. You can spend 1 turn to hide in these spots—however, you must be directly on them in order to do so. Hiding makes you unseeable from any threats.

However, if a monster is within the player's range of vision while hiding, they will be attacked by the monster and die.

Dealing with Boxes (1 turn)

In some parts of the level, you will find boxes. You can perform the following with these boxes:

- Pick up the boxes. You can place the box on top of the player token and move while carrying this box—however, you cannot run while carrying a box.
 - Additionally, you can only carry one box at a time.
- Climb on the boxes. Atop the boxes are a white dot, which the player can move straight up on.
- Drop them off of ledges. The places where you can drop them off are indicated by black spots. The boxes are subject to the laws of gravity, and will fall onto the ground below these black spots.

Game Master's Guide

When it is the game master's turn, the game master must perform the following actions:

Track the player's position on their map:

You must match the player token on your map to be in the same position as the one in the player's map. Whenever the player makes a move, they must describe the direction and degree of their movement, as to allow the game master to track their position.

Modify the position of any monsters within the map.

After tracking the player's position, you must also move any monsters within the level along their specified patrol path. Where these monsters will move, whether or not they stay put, or the distance of their movement will be specified in accordance to their map.

- If any monster or threat comes within a 1 dot range of the player, the game master must place the level specific monster token on the player's map, matching this token's position to the one on the game master map.

Additional actions they must take:

If the player chooses to spend a turn to use Violet's ears, the game master must do 2 things:

- Move any monster tokens on the game master map in accordance to their patrol pattern, or the current situation of the game.
- Place a sound token on the Violet's Ears section of the player's cardboard panel. They should be placed in the correct section according to the sound source's distance from the player.
 - If the token is diagonal to the player's position, the game master can estimate the position of the token along the vertical axis--however, the token's placement on the horizontal axis should be prioritised.

Lightning Level Details:

This level initially does not have a typical monster patrolling the area--however, this level has a unique mechanic that is prevalent throughout its play.

In the context of the level, lightning occasionally occurs. Whenever lightning does flash, the player must be shown the provided 'lightning maps' for 3 seconds--these are replicas of the game master's map, except they show only the silhouettes of the windows. Each of these lightning maps have the silhouette of a hanging woman in one of the windows, and her position changes between each map.

With this mechanic explained, the flow of gameplay must go as such:

1. When the player starts the game, the game master must explain that there is lightning outside. Upon starting, the player must be shown the first lightning map for 3 seconds--after showing, place this map at the bottom of the pile.
2. From then on, if the player--at the end of their turn--is within 1 dot of a window, or on a dot right under a window, the game master must roll a d6. If the value is 3 or below, nothing

happens. However, if the value is 4 or more, lightning flashes, and the player must be shown the top most lightning map for 3 seconds--this map must be placed at the bottom of the pile.

- a. If the player is under a window in which the hanged woman's silhouette appears, the game master must place a monster token in the player's position. The player dies immediately and must start over from the previous position.
3. When the player reaches the bottom and turns on the generator, the hanged woman appears at flag 1. Refer to the monster's patrol behaviours and walk speeds for their operation.

Monster Details:

The following are details regarding the hanged woman monster that patrols the level once Samson and Violet turn on the generator:

Hanged Woman:

Patrolling behaviour	<ul style="list-style-type: none">• The hanged woman spawns on flag 1• On subsequent turns, the hanged woman moves inside the room, where she will stop one dot to the right of the hiding spot.• The hanged woman will stay in that position--however, when the player comes out of hiding, the hanged woman will take one turn to turn around. On subsequent turns, it will chase down the player.
Walking Speed	1 dot per turn
Running Speed	2 dots per turn
Conditions for monster running towards the player	<ul style="list-style-type: none">• When the hanged woman enters the player's field of vision.• When the player runs even once--from then on, monster is indefinitely aggroed and will chase the player to the ends of the earth.

Cathedral:

The player starts on the very right side of the corridor. The monster starts at the specified spot on the map. The corridor has a number of interactable objects--the following is a list of them:

- Piano: When played, the piano produces a sound, and will attract the attention of the monster.
- Box: This box can be picked up by the player and dropped off at black dots.

In the 2nd section of the cathedral level--tied on the balcony railings is a rope that is connected to a chandelier--in order to cut the rope, it requires the possession of a ritualistic sword.

At the bottom of the cathedral are rows of pews, with some spots in which the player can hide.

In the screen where the altar is present, there is a pile of golden goblets and other church items one spot before the ritualistic sword pick up. When the player steps on this spot, or runs over it, sound is produced and attracts any monsters within the vicinity.

Returning from this area, the player can go up to the rope and cut it with the ritualistic sword. The player may use Violet's ears to listen for the tinkling of the chandelier. If they are listening, the game master must roll a d6.

- If the value is 3 or above, the chandelier tinkles. If the player cuts the chandelier in the next turn, the chandelier is dropped on the monsters and they are dead.
- If the value is 2 or below, the chandelier does not make any noise. If the player cuts the chandelier on the next turn, the monsters will start screeching from the bottom right of the screen, and the player will be snatched up and eaten within the next 2 turns.

If the player successfully kills the monster, and they head to the ground floor, switch the player's map to the alternate version of the ground map when they climb down--this will show the chandelier on top of the toppled monsters.

Monster Details

Monster in Attic Corridor

Patrolling behaviour	<ul style="list-style-type: none"> • The monster starts on flag 1 • Once the piano has been played, the monster will walk towards flag 2 and wait. • Once the box has been dropped, the monster will start walking towards flag 1 • Once reaching flag 1, it will start walking towards flag 2. This process repeats.
Walking Speed	1 dot per turn
Running Speed	2 dots per turn
If monster enters the player's field of vision	<ul style="list-style-type: none"> • Monster will run towards the player. • However, the monster cannot climb the ladder. <ul style="list-style-type: none"> • Once the monster is outside the player's field of vision, the monster will resume its previous patrol.
If player runs	<ul style="list-style-type: none"> • The monster will walk towards the player's location • However, if the player stops running in the next turn, the monster will resume its previous patrol.

Bride and Groom (Both count as 1 token)

Patrolling behaviour	<ul style="list-style-type: none"> • The Bride and Groom starts on flag 3 • Once the golden cups and jewellery are toppled over, the bride and groom will begin walking towards the very left side of the cathedral floor--this means they will be traversing through to the next screen. The game master should have both screens open to track the full extent of their movements. • Once reaching the end of the cathedral floor, it will turn back and walk towards the other end of the floor. Once reaching that end, it will turn back once more--this process will repeat.
Walking Speed	2 dots per turn
Running Speed	4 dots per turn
If monster enters the player's field of vision	<ul style="list-style-type: none"> • Monster will run towards the player. • The player cannot escape the monster via height advantage (e.g. Climbing the rope)--the monster is tall enough to catch them.
If player runs	<ul style="list-style-type: none"> • The bride and groom will continue on their patrol.
If player picks up wedding ring before killing bride and groom	<ul style="list-style-type: none"> • The bride and groom will begin running towards the location of the player. If the player uses violet vision, they will hear quickened footsteps and furious screeching from the location of the bride and groom. • The player cannot hide from them in this state--they will be found immediately and eaten.
